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SPECIAL ISSUE

NEW YORK

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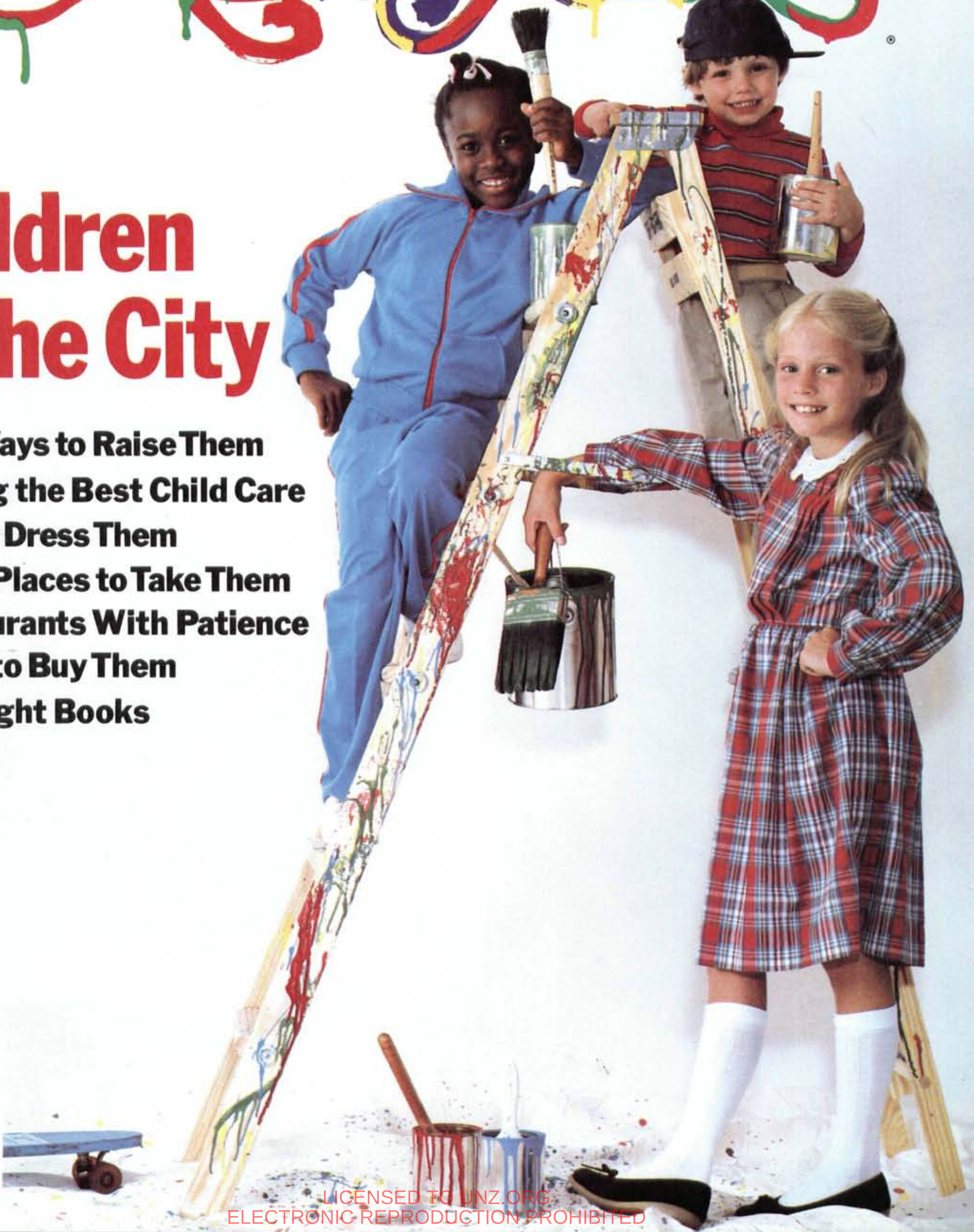
- Finding the Best Child Care
- How to Dress Them
- Great Places to Take Them
- Restaurants With Patience
- What to Buy Them
- The Right Books



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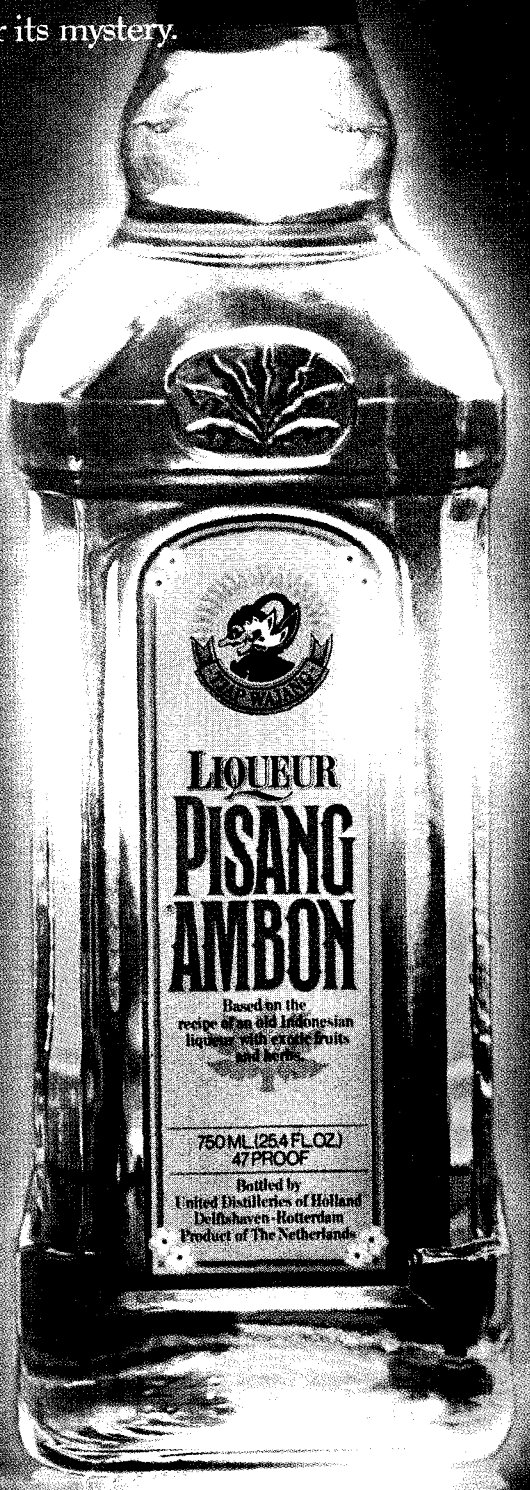
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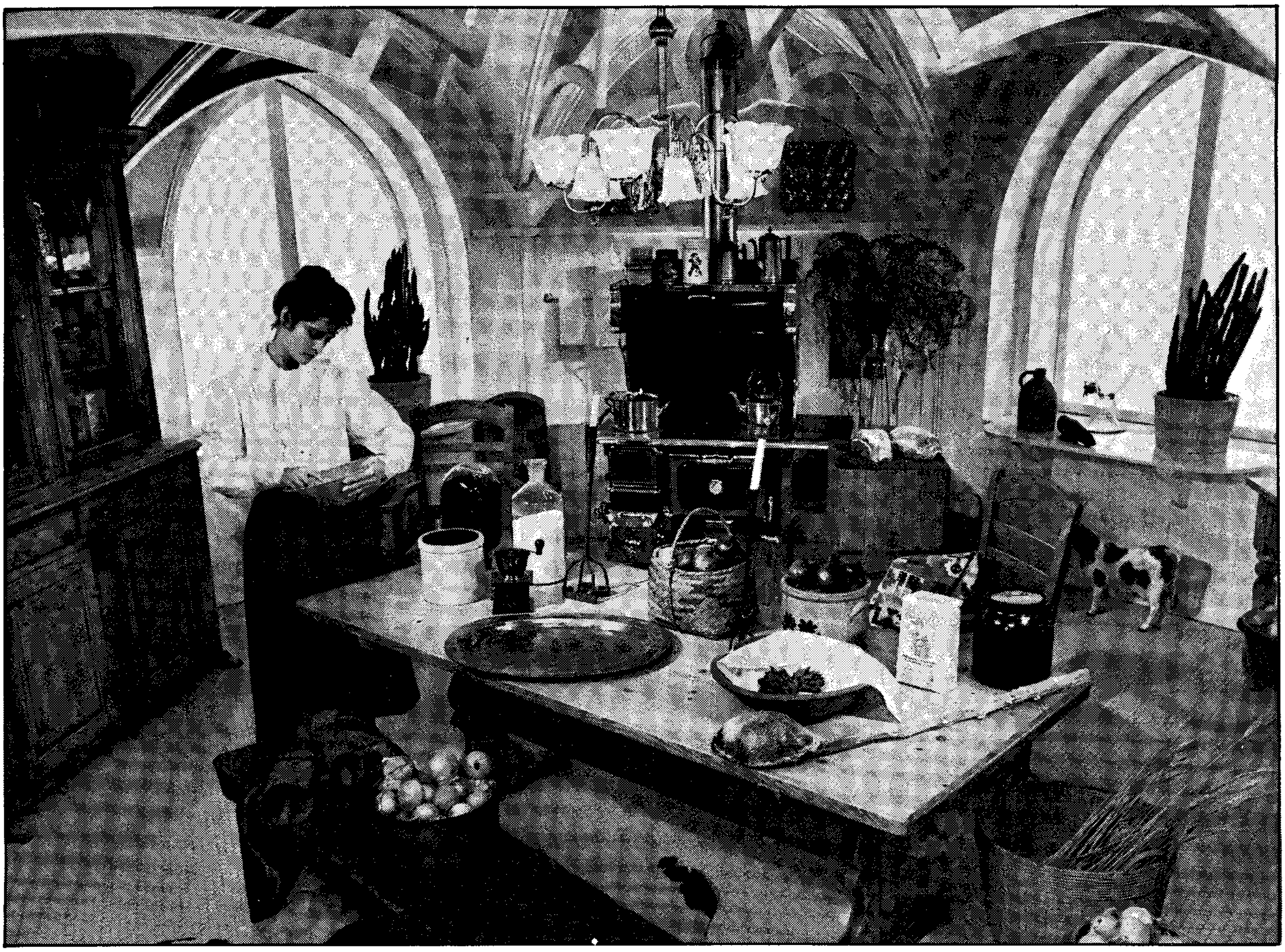

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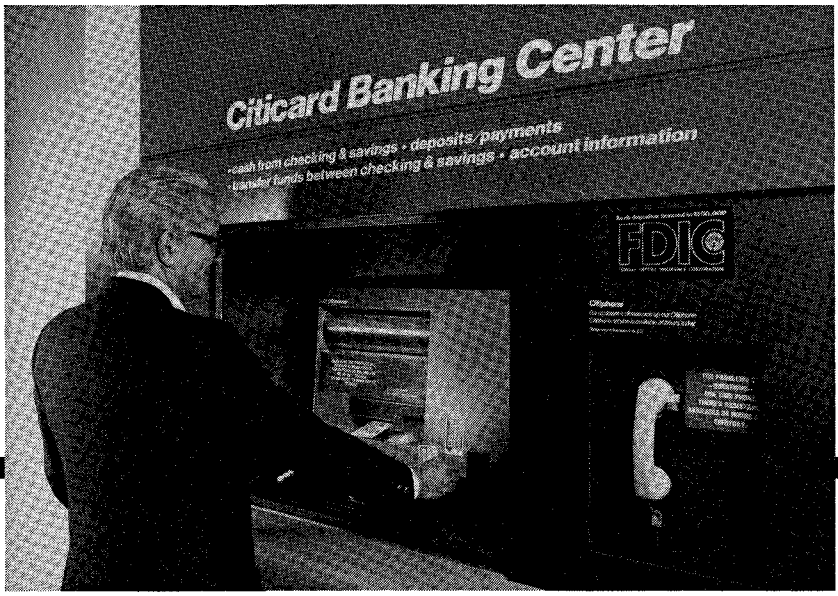
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SPECIAL ISSUE

CHILDREN IN THE CITY

This special report was conceived by JULIE BAUMGOLD, who supervised the editing with DEBORAH HARKINS.

28 GROWING UP ABSORBED

By Linda Wolfe
New York kids grow up to be savvy, sociable, undaunted by scholastic competition, unimpressed by displays of wealth, and altogether quite splendid.

34 OLDTHINK, NEWTHINK

By Julie Baumgold
Should you reason with a child who is throwing a tantrum? Must a mother stay home for the first three years? Many psychiatrists are beginning to challenge the old methods of child rearing. Some of their theories—such as "love withdrawal" for discipline—may seem a bit radical.

40 ANOTHER CITY

By Dinitia Smith
Even for the children of want, life here is rich with adventure, promise, and love.

44 NANNY ROW

By Julie Baumgold
On the benches near Central Park's 76th Street playground, the last of the stout, Old Guard, live-in nannies look like they've been sitting for 30 years. Many of them have.

47 THE CHILD-CARE PERPLEX

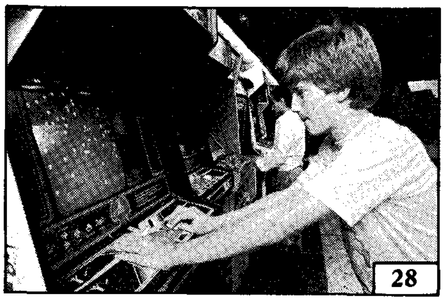
By Jane J. Young
To find and keep even one acceptable babysitter, all it takes is resourcefulness, good hiring instincts ... and more money than you're probably willing to spend.

60 FASHION: MINOR CLASSICS

By Anna Wintour with Georgia Gunn
When children dress up for the special times of their lives, the clothes that look best are traditional rather than trendy.

65 EATING WITH THE GROWN-UPS

By Deborah Haber
Here's some advice about dining out *en famille*, along with fourteen restaurants that are hospitable to youngsters. Many serve portions suitable for sharing. None charges for an extra plate.



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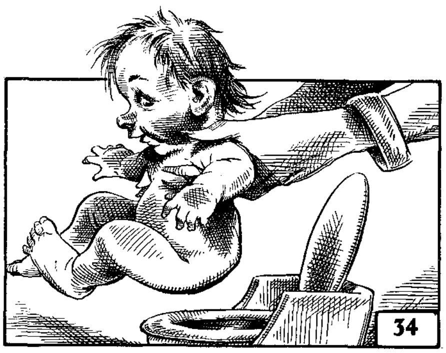

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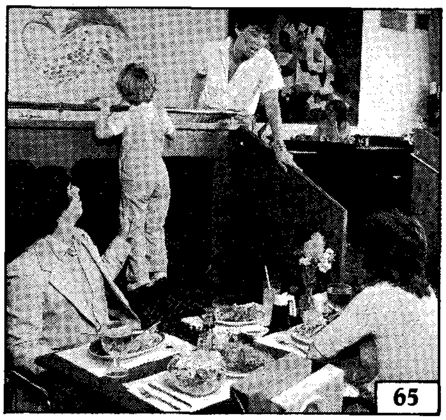

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72 CALENDAR FOR KIDS

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A year of indoor, outdoor, active, creative, or otherwise diverting events for children, from a haunted greenhouse to visit on Halloween to a maple-sugaring workshop at Wave Hill.

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Cover: Design by Jordan Schaps. Photograph by Tohru Nakamura.
Models (left to right): Suwie Rujeh, Michael Cohen, and Jennifer Wick, from Gloria Troy Talent.

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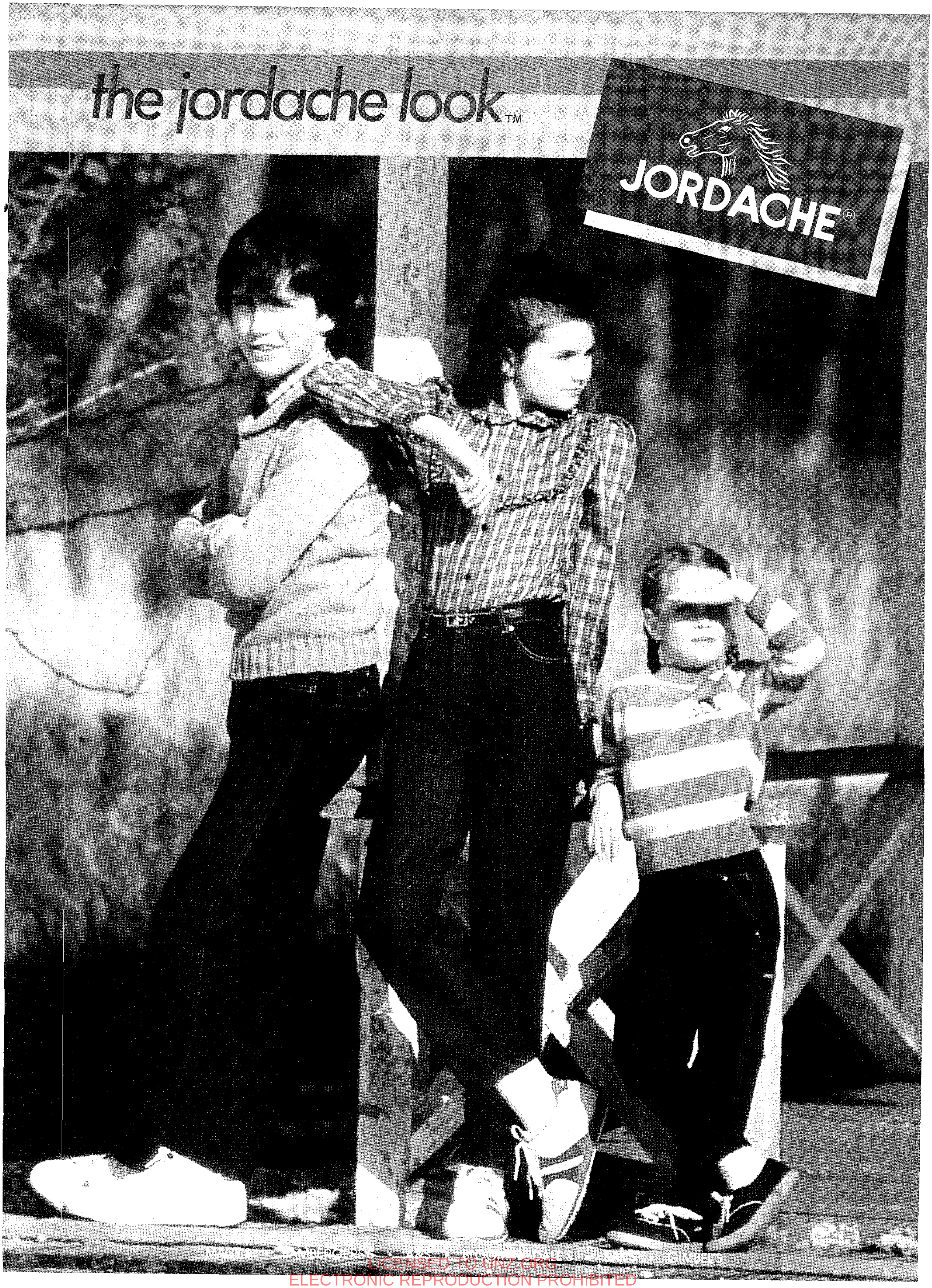
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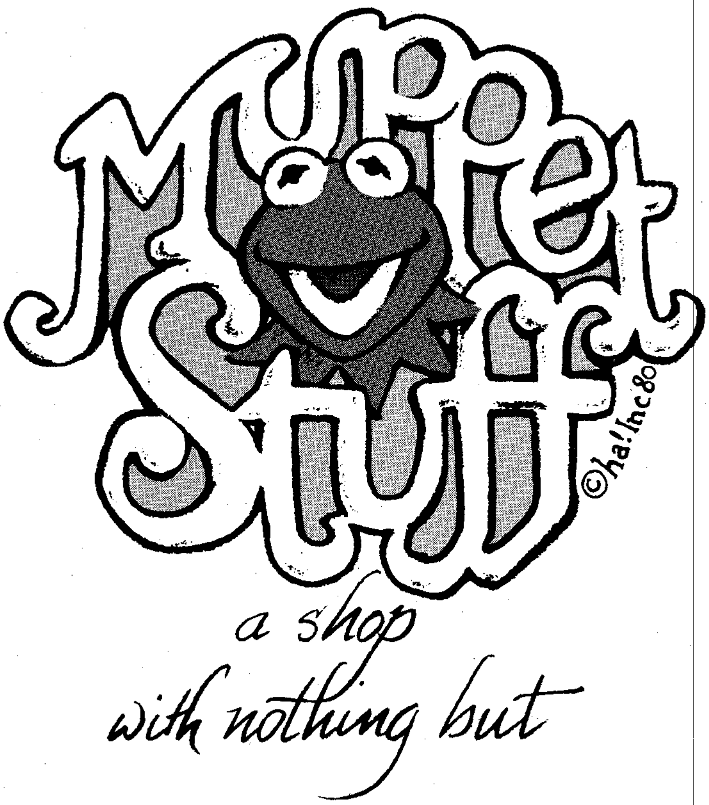

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LETTERS

Right Thinking

"THE LAST LIBERALS" [BY NICHOLAS Pileggi, September 13] made my blood alternately boil and run cold. Is the new definition of liberalism the ability to befuddle and humiliate elderly victims of crime, and to be able to run home and boast "proudly that you've just gotten a child-molester off"? I am outraged that almost $30 million of tax money is being squandered to release to the streets of New York repeater criminals whom the shysters of Legal Aid *know* to be guilty. Is the practice of law a game to see if one can "puncture the state's cases"? Certainly the $30 million would be better spent in making the state's cases more airtight.

Reminder to the unthinking: Your contribution to Legal Aid will subsidize the next mugger you meet! The only ray of hope in this sorry tale is the title. Perhaps these misguided utopians will indeed prove to be the *last* liberals.

Sy Lechter
Manhattan

AT A RECENT PARTY I ATTENDED, A guest was relentlessly questioning a Legal Aid Society lawyer who was also there as a guest. The lawyer proved to be cleverly evasive until cornered with this direct question: "What would you do if you discovered during a trial that your client was indeed, beyond any doubt, guilty of the murder for which he was being tried?" The lawyer's verbatim reply was "I wouldn't permit him to take the stand." Case closed.

Name withheld
Queens

I LIKED THE CO RENTMEESTER PHOTOS accompanying your article on the Legal Aid Society. But wasn't your cover photo by Retseemtner Oc?

David Bourdon
Manhattan

Dream Lover

SETTING OUT TO DEMOLISH JAMES Lapine's direction of *A Midsummer Night's Dream* ["Theater: Asses and Foxes," August 30], John Simon chooses for his wrecking ball a most dreary glob of homophobic claptrap, heavy with "fey," "no . . . genuine (i.e., non-campy) craving," "strangely homosexual touchings," and the like. To imply that homosexuals are incapable of fathoming the Elysian complexities of heterosexual

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

TIME

Nouvelle bread and butter.

As traditional consumer groups have faltered in today's economy, a new key market has emerged: the recession-resistant.

The bread-and-butter market for most products used to be that comfortable mass of Americans vaguely dubbed "upscale," with family incomes of, say, $20,000+. Anything over that was gravy.

Then came the curious phenomenon of inflationary recession. To economists, the phrase may have explained things; to many others, it simply meant they couldn't afford what they once could.

The breadwinner of a few years back found himself struggling to pay for essentials. In 1981, discretionary income for a family in the $25,000 range amounted to only $2,200. That's for *the whole family.*

Families in the $35,000 bracket, however, were shopping for food in the same supermarkets and paying essentially the same prices for the same shopping basket of essentials. But they had *more left over* to spend on themselves.

And that's where today's market is: where the discretionary income is.

TIME subscribers have it. Their *average* income is $41,600. Their disposable income is almost twice as much as the nation's average.

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love is one of the most vulgar and naïve (and profoundly, viciously prejudiced) broadsides a critic could use against a director, or any artist. What does Mr. Lapine's alleged failure to bring off his conception of the *Dream* have to do with feyness? Nothing. Mr. Simon indulges in kitsch (some would say fascist) psychology: Gays are flippy-flappy hysterics, subject to no sincere emotions, strangers to the "nuptial spirit" that Mr. Simon finds absent in Mr. Lapine's work. Gays fall deeply in love, gays couple, gays even marry each other! Need this really be said in this day and age? P.S. I was taught at Oxford that *A Midsummer Night's Dream,* along with *Troilus and Cressida* and *Measure for Measure,* was a play most thoroughly informed by a homosexual sensibility (the Bard's, I believe they meant). The "resolutely heterosexual temper of the *Dream,*" indeed.

William Sherwood
London

Wintour Wear

IT SEEMS THAT JACQUELINE HORNOR Plumez ["Letters," September 20] missed the point of the Toscani portfolio ["A Woman for the Eighties," by Anna Wintour, August 23]. It is not necessary to take these pictures as the definitive "fashion advice" but rather to translate the ideas into a style that works for you. Fashion should be fun and experimental. Anna Wintour's pages continue to show flair and imagination.

Tricia Freeman
Manhattan

More on Learning Disabilities

RE "LEARNING DISABILITIES—HOW TO Help Your Child," by Janice Hopkins Tanne [August 16]: The Learning Disabilities Program at Gouverneur Hospital (227 Madison Street, New York, New York 10002; 374-7882) offers diagnosis and treatment in the areas of speech and language disorders; motor, visual-perception, hearing, and learning problems; and physical disabilities. The staff consists of psychiatrists, speech-language pathologists, audiologists, and physical and occupational therapists. A sliding fee scale allows patients to pay according to their abilities.

David Hall Brooks, M.D.
Director, Gouverneur Hospital
Rehabilitation Medicine Department
Manhattan

AFFILIATED WITH THE NEW YORK MEDICAL College, the Children's Evaluation and Rehabilitation Clinic (C.E.R.C.) at Lincoln Hospital (234 East 149th Street, the Bronx, New York 10451; 579-5444) is a multidisciplinary, comprehensive diagnostic and treatment center for developmentally delayed children. The clinical team consists of developmental pediatricians, a psychologist, speech and language therapists, social workers, and physical and occupational therapists. The clinic also offers bilingual evaluations. Children are seen from birth to age sixteen, and up to eighteen for the physically handicapped. Referrals are accepted from school systems, child health stations, Head Start nurseries, pediatric clinics, and social/community agencies. Walk-in referrals are encouraged. Medicaid is accepted, and there is also a sliding fee scale.

Lilia A. Evangelista, M.D.
C.E.R.C. medical director
David Goldberg
C.E.R.C. psychologist
Lincoln Medical and
Mental Health Center
The Bronx

THE SPEECH AND HEARING DEPARTMENT at the International Center for the Disabled (340 East 24th Street, New York, New York 10010; 679-0100) diagnoses and treats speech, language, hearing, and reading disorders and other learning disabilities. Children are seen, but we specialize in late-adolescent and adult disabled learners. Fees are graduated according to ability to pay.

Nina M. Hill, M.S., C.C.C./Sp.
Director
Speech and Hearing Department
Matthew Joffe, M.A.
Reading therapist
International Center for the Disabled
Manhattan

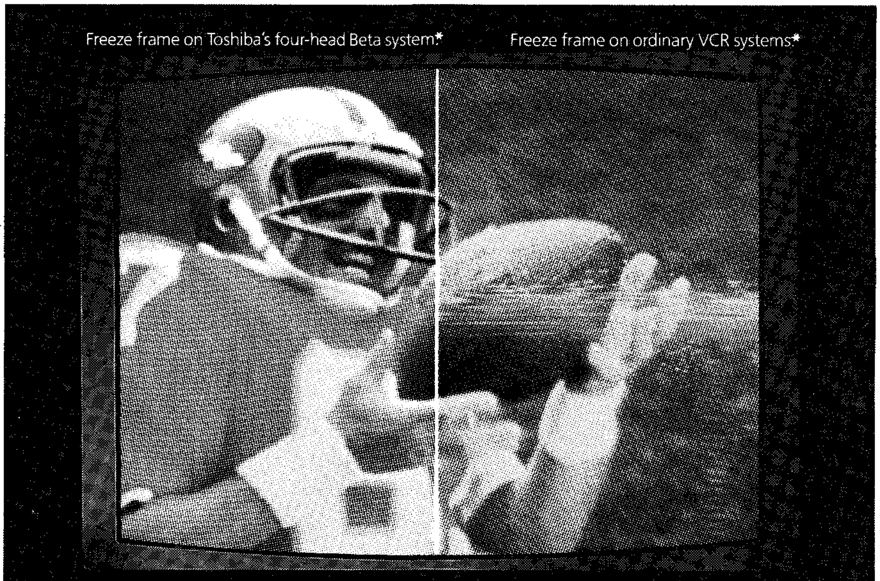
THE SOUND VIEW–THROGS NECK COMmunity Mental Health Center (Albert Einstein College of Medicine, Yeshiva University, 2527 Glebe Avenue, the Bronx, New York 10461; 430-8906) sponsors the Preschool Therapeutic Nursery, where community children who are "at risk" are evaluated and treated. The staff is a highly trained clinical team whose director is a child psychiatrist. Children whose parents are on assistance are seen with Medicaid coverage, and self-payment is on a sliding scale.

Bernice Schwartz
Administrative program director
Preschool Program, Sound View–Throgs
Neck Community Mental Health Center
The Bronx

Shirt Tale

OUR WOMEN'S TUXEDO SHIRT WAS listed in "Best Bets" [September 6] at $47.50 based on a minimum order of four shirts. The Custom Shop has no minimum, but prices are slightly higher if fewer shirts are ordered. For three shirts, add $1.50; for two shirts, add $3.50; and for one, $7. We have been in business 45 years and have never demanded a minimum order.

Mortimer Levitt
Founder and owner, the Custom Shop
Manhattan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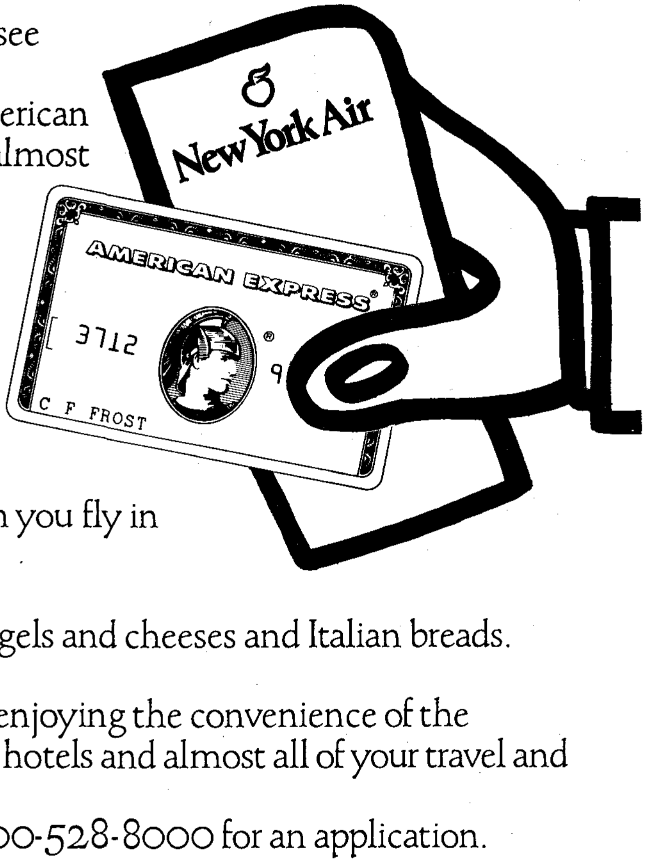


INTELLIGENCER

High Anxiety Over '83 Budget for CBS News

CBS BROADCASTING OFficials say it's all part of the normal budgeting process, but there's high anxiety these days at CBS News over the amount of money the division will be allocated for 1983.

The spending estimate—the "wish list," as one topsider calls it—is being developed by the division for submission to corporate officials. According to well-placed sources, CBS president Thomas H. Wyman has decreed company-wide economies that will result in cutting the news division's proposed spending for 1983. Sources in the industry said the news division wanted to propose expenditures of about $250 million for next year, about $45 million higher than projected spending for 1982. The Wyman guidelines as applied to CBS News, these sources said, would shrink that total by about $35 million. Expenditures for news would exceed those budgeted in 1982 by at least $10 million. However, the increase would be more than eaten up by contractual pay raises and the added cost of the network's new overnight news show, said the insiders.

Wyman: *Budget time.*

Top executives vehemently rejected the idea that Wyman, who will succeed Paley as chairman of CBS next spring, was using the chief's retirement to impose economies of the sort Paley would have resisted. Rather, they said, the company was merely going through the rational process of tuning proposed budgets to economic realities.

One source said that "old hands" at the news division have been arguing that the lower figure could be achieved only by making do with 100 fewer staffers and that competitiveness with the other two networks would be damaged.

Rex Reed Out At the 'News'

LONGTIME *Daily News* COLumnist Rex Reed, who hasn't written for the tabloid for over a month, is apparently job hunting.

Reed stopped writing for the paper and its associated Tribune Company Syndicate after executives refused to hike his salary when his contract expired August 31. One source said Reed had been asked, in fact, to cut back his columns from three to one a week, with an attendant cut in pay.

"We're really having to be ruthless moneywise, because our budget has been cut severely," said a *News* official. He added that the writer had "expected things would be better" after not getting a raise last year.

Reed didn't return *New York*'s calls, but an acquaintance said the columnist—who only last January lost his reviewing slot at *Vogue* to Molly Haskell—is searching for "career alternatives."

News editor James Wieghart said he'd still like to have Reed writing for *him.* "I am in discussions with him. The question is whether we can arrive at an understanding," said the editor. "There is a money problem."

The Prince William-Chair Caper

WANT TO ACQUIRE A REPROduction Chippendale chair just like the one Ronald and Nancy Reagan gave Britain's new royal baby? It may be a knottier task than an advertisement in the New York *Times* recently suggested.

The ad, headed THE "PRINCE WILLIAM CHAIR," claimed, "I have the only other 6 in existence," and gave a post-office-box number in Thomasville, North Carolina, as an address.

That seemed to surprise Ronald Freeman, president of the Thomasville company that made the chair for the White House. "There were actually five chairs made," said the executive, adding that the other four chairs were accounted for and were not for sale. However, after *New York* traced the post-office box listed in the ad to Paul Medlin Sr., the father of Freeman's plant superintendent, Freeman amended his chair count.

The chair: *Increasing numbers.*

"Originally, we assembled five chairs, but we *cut* seven, and he has the other two," Freeman said. "They were given to him because he is a personal friend."

As a result of *New York*'s calls, Medlin now claims he plans to give his two chairs to his grandsons rather than sell them. And Freeman assured us that Medlin's ad had run without his knowledge: "I would not do something like this—though you may say that we do plan to make the chair in limited production."

Doctors With Flacks May Be Taxing Patients

IF YOUR DOCTOR OR DENTIST seems to be charging a little more these days, it may be because he's struggling to keep up the payments for his new press agent.

The demand for medical flacks—whose fees can go as high as $1,000 a month—has grown so much recently that one California public-relations firm, Annette Smith Willis, was set up last year mainly to handle doctors and dentists.

The result? A recent Willis release touted University of California cardiac experimenter Dr. Garrett Lee as "the Obi-Wan Kenobi of cardiovascular research," a characterization the scientist doesn't seem to mind. "I hired the firm two months ago because it's good for the public to know about my work," he said.

Other practitioners are attracted, said Connecticut public-relations man Ralph Gardner, by the possibility that a professional campaign will increase business. Gardner contended that the higher patient loads that result from his work more than cover his fees.

But Dr. Sidney Wolfe, head of Ralph Nader's Health Research Group, complained that the cost of the increasing use of press agents will be passed along to "the public," adding that efficient doctors and dentists don't need such help anyway.

BY SHARON CHURCHER

Photograph, top: Carl Mydans/Black Star.

City Lights/Marie Brenner

LESS WORK FOR MOTHER

Call Mrs. Fox

THE PHONES, THE PHONES, ALL DAY THEY ring, jangling her nerves, aggravating her heart condition, hardly leaving her a moment to take her pills. Mrs. Frances Fox doesn't need cover stories to tell her about the baby boom. For 46 years she's been matching baby nurses with mothers-to-be, nannies with snobs and strivers, governesses with the busy or the cavalier. And in all these years, she says, there's never been demand like this. "If I could place 10 percent of my requests, I could retire," Mrs. Fox says. But she can't. All she can do is listen: "Mrs. Fox, find me a Scottish one, a French one, an English one." "I'll settle for a nice Brazilian with no accent and a college degree." Hundreds of times a day, she listens. Sometimes she makes a note in her spiral, sometimes not.

Mrs. Fox has her methods. No Touch-Tones at the Fox Agency. For that matter, no agents either. Or computer or switchboard or even an answering service. Just a tall, lanky, blond 74-year-old with perfect posture and sensible shoes, an assistant, faded photos of the nannies' charges, and two battered standard black telephones. When Mrs. Fox gets fed up, which is often, she takes them off the hook. Sometimes the clients don't understand why she sounds so churlish. "When they call up and say, 'Mrs. Fox, I spoke to you last Wednesday, and it's not the second one you sent me that I liked but the fourth one—what was her name?' well, how the hell am I supposed to remember?" So the spiral tells it all. If you need a baby nurse, you better be nice to Frances Fox. Fame, family credentials, a lavish D.&B. do not impress her. Politeness does. "If they're nasty to me on the telephone, they're not going to be nice to my nurses," says Mrs. Fox. One scream provokes an indelible black mark by the caller's name: "Hold"; "Sounds prejudiced"; "Impossible!" The screamer's quest is doomed.

Her racist-spotting radar is finely tuned. Mrs. Fox can divine a euphemism from East 60th Street to Gracie Square. She knows all the tricks. "Racism is my number-one problem," she says. "It's worse now than when Martin Luther King was alive. It is sickening. It is so easy to spot the bigots, and, believe me, everyone in this town is prejudiced, not just the upper crust. I can always catch them. First they call me and say, 'Mrs. Fox, I only want Europeans'—that's the word they use. I say, 'Oh? Only Europeans. That's a pity, because I have a lovely South American girl, a college grad with a degree in pediatrics.' Then they'll say, 'Well, that's fine, too.' Then I say, 'But she's not a European.... Anyway, that girl is booked, but I do have a lovely Jamaican with a master's in child care....' And then I get the silence. Or they'll say, 'It's not me, it's my husband. He doesn't want black help in the house.' Or they'll say my favorite line, which is 'My maid is black and it will create problems.' I've never known what that means."

Nanny broker: *Mrs. Fox, with photos of satisfied customers.*

Mrs. Fox says she begs, she pleads, she wheedles, but only once in the last five years has anyone called up and requested black help. "That was a lovely person. She said, 'I imagine a sweet woman from the islands singing to the baby.' " More often, Mrs. Fox gets calls like the recent one from the Great Neck matron who said, "I won't take any blacks!" Mrs. Fox knew how to deal with her. "I said, 'Then I can't help you, because I'm black!' And I slammed the phone down."

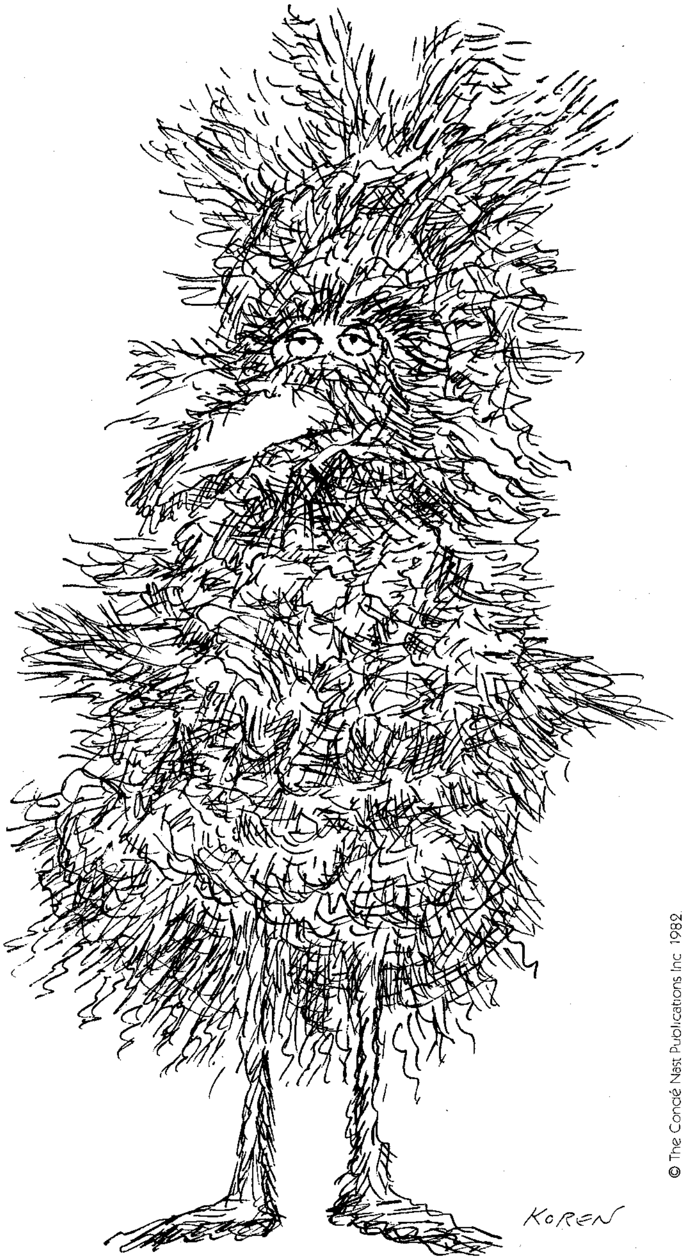
Mrs. Fox knows all the secrets. Horror stories from her favorite nurses float back to the one-room office on East 60th Street. Mrs. Fox is protective of her nannies, takes each slight to them as her own. Each bit of pathos in the penthouse is reported; Frances Fox is aware of every rich child neglected in New York. The daughter of a famous entertainer, for example. That little girl, says Mrs. Fox, had to live with her nanny across the hall from her parents' vast apartment and wait for them to call. "Oh, phone, I will kiss you if you will let it be my mummy calling me to come see her," the child would say to the telephone. There was the son of a garment-center millionaire deserted by his mother soon after he was born. When the child abused his puppy, his father told Mrs. Fox's nurse, "I don't care if he kills the dog, as long as it keeps him quiet." And Mrs. Fox remembers all. Sons of a famous financier who were cloistered in their nursery for days on end. Not only did they not get to see their parents, they were denied their parents' food—the nursery refrigerator was a wasteland of soggy hot dogs, TV dinners, sour milk.

"The worst treatment is when the mothers starve the nurses *and* the children," says Mrs. Fox. "I know a lot of cases where the nurses have to buy all the food for the child and then are not allowed to eat anything in the house. There was a woman on Central Park West who once bawled out one of my nannies because she drank a glass of Tropicana orange juice from a gallon container in her icebox. I know of cases where the family ate steak every night and made the nurse bring in pizza."

Things are very different now from when Frances Fox started out. That was in 1936. She had been struggling at an employment agency placing nurses while her husband struggled trying to distribute pharmaceuticals and then became a traveling salesman. Her mother put her foot down: "You will not live alone." She didn't. Instead, the Foxes started their own agency with a small

Photograph by Joe McNally/Camera 5.

It'll grow on you.



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VANITY FAIR

Coming In March 1983

a Condé Nast Publication

assist from one of Frances Fox's clients. They struggled more. Walter Winchell was an early client ("You remember those two darling Koreans he adopted . . . "), and he recommended others: Lilli Palmer, H. B. Warner, and "that singer, what's-her-name, 'Over the Rainbow'—that's right, Judy Garland." Mrs. Fox says she never can remember names.

Numbers she does better with. In those days her nurses made $75 a month. Now they make almost that in a day. Mrs. Fox still gets her 10 percent. "I'll never forget the Irish girl who asked for $65 a month just so she could have some work. I think that was during the war. I got her $75, the going rate. She came in to see me a few months later, and I said, 'How are you doing?' and she said, 'Okay. I figure I'm making $65 a month for wages and $10 a month for the abuse.' " Days off were different, too: There weren't any. "The first system was that they would get Wednesday afternoon and evening off, then all day Wednesday—big deal!—but you had to be back that night," says Mrs. Fox. "Walter Cronkite was my client. Did you know he was the first to allow weekends off? It wasn't done for years after that by anybody else. Now that's standard. Oh, it was terrible for my girls then."

Terrible now is takeout pizza and no orange juice and, for Mrs. Fox, getting her clients to adjust to changing social mores. The first-name issue is a current crisis. "The modern way is that my nurses do not want to be called by their first names unless they can call their employers by their first names. That causes a lot of problems. One of my clients started to cry when I tried to explain to her about my nanny Susan Pemberton. I said, 'Don't call her "Susan." She likes to be called "Miss Pemberton," ' and the client just started to bawl. She said, 'I have manners, Mrs. Fox. I was raised in a nice home. . . . I don't think it's fair for you to think I wasn't brought up well.' "

Even Mrs. Fox can get confused. "I say, as a matter of routine, 'What is your name, and what is your husband's name?' because of all the working women. The other day a woman *screamed* at me on the telephone, 'I don't have a husband!'

"You know what else is crazy? Even men are calling me to look for work. That's part of the modern era, too. First I have to say, 'Excuse me, are you a gentleman?' because sometimes a woman can have a gruff voice. If they say, 'Yes,' I say, 'I haven't had a request for a male baby nurse in 46 years,' and then I hang the phone up very fast before they can give me an argument. They usually call back and tell me how rude I've been, but I don't care. I'm not going to get into a fight with them."

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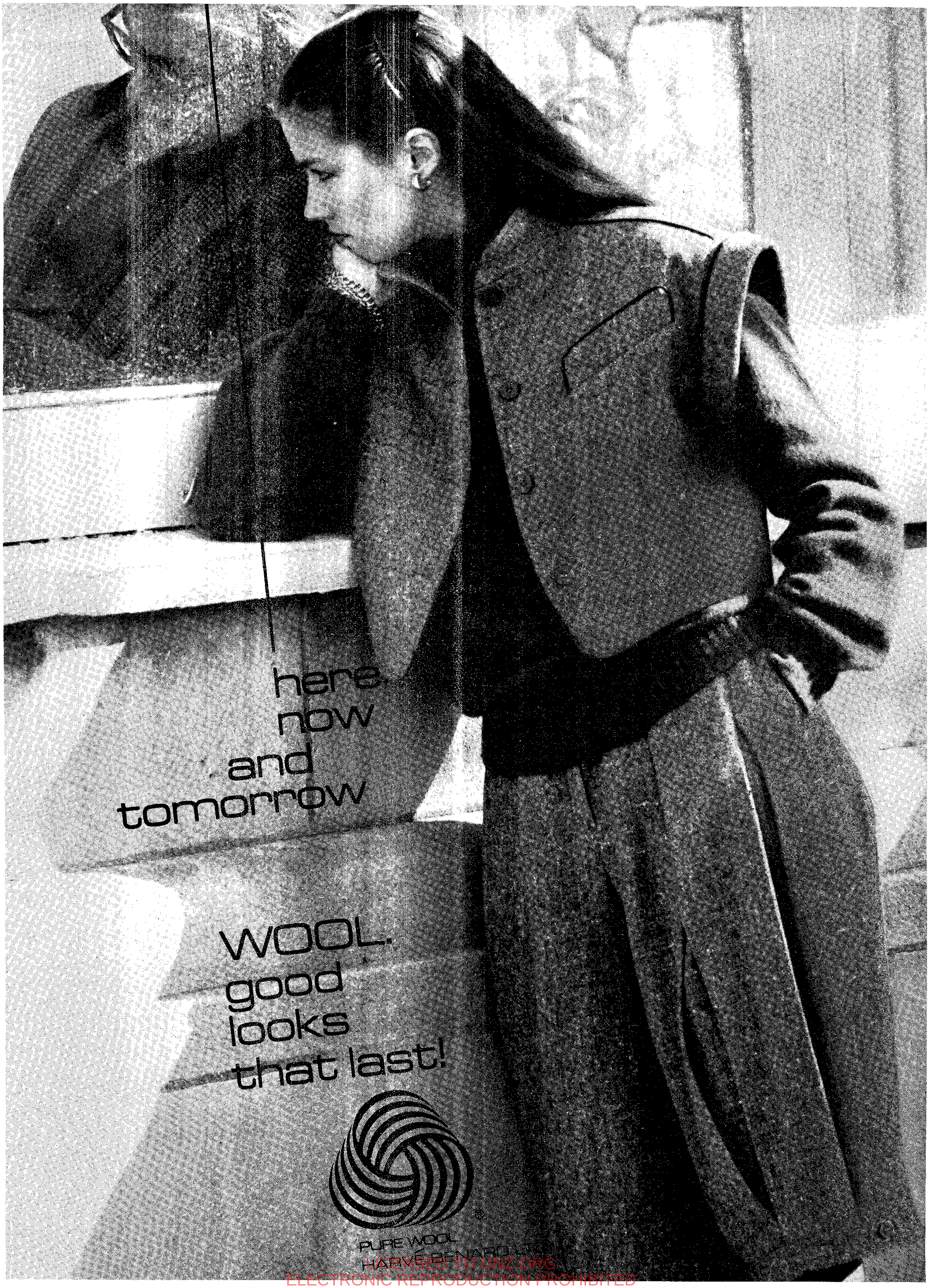
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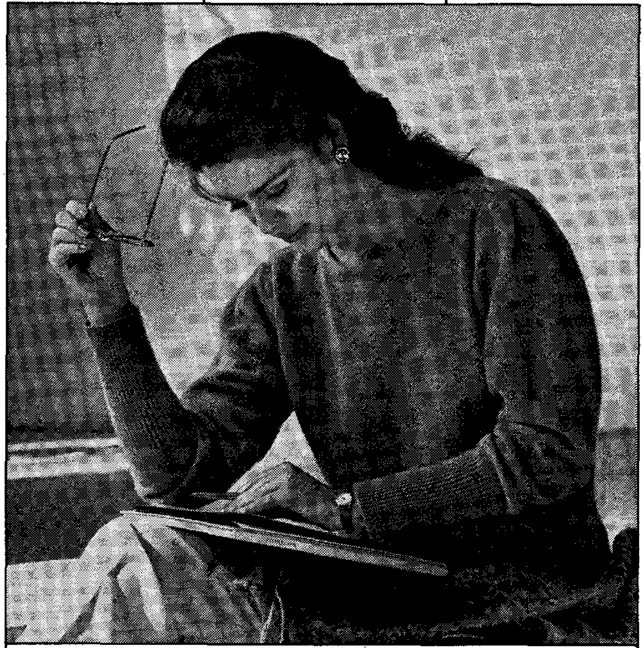

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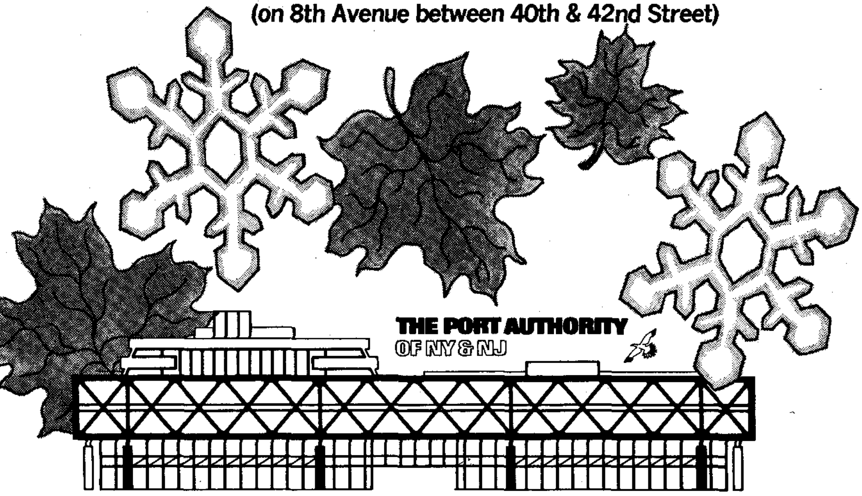


Mrs. Fox is at her desk each morning at 7:30, and each morning she thinks, "Lord above, what will this day bring?" Strange requests arrive in the daily mail. "Yesterday I got a letter from a man who wanted 'college, a second language, tennis, baseball'—he had sons—'driving a car,' and at the end of this crazy letter he wrote, 'Oh yes, she must be able to help in the kitchen and be a good cook.' Well, I just threw that one in the trash can.

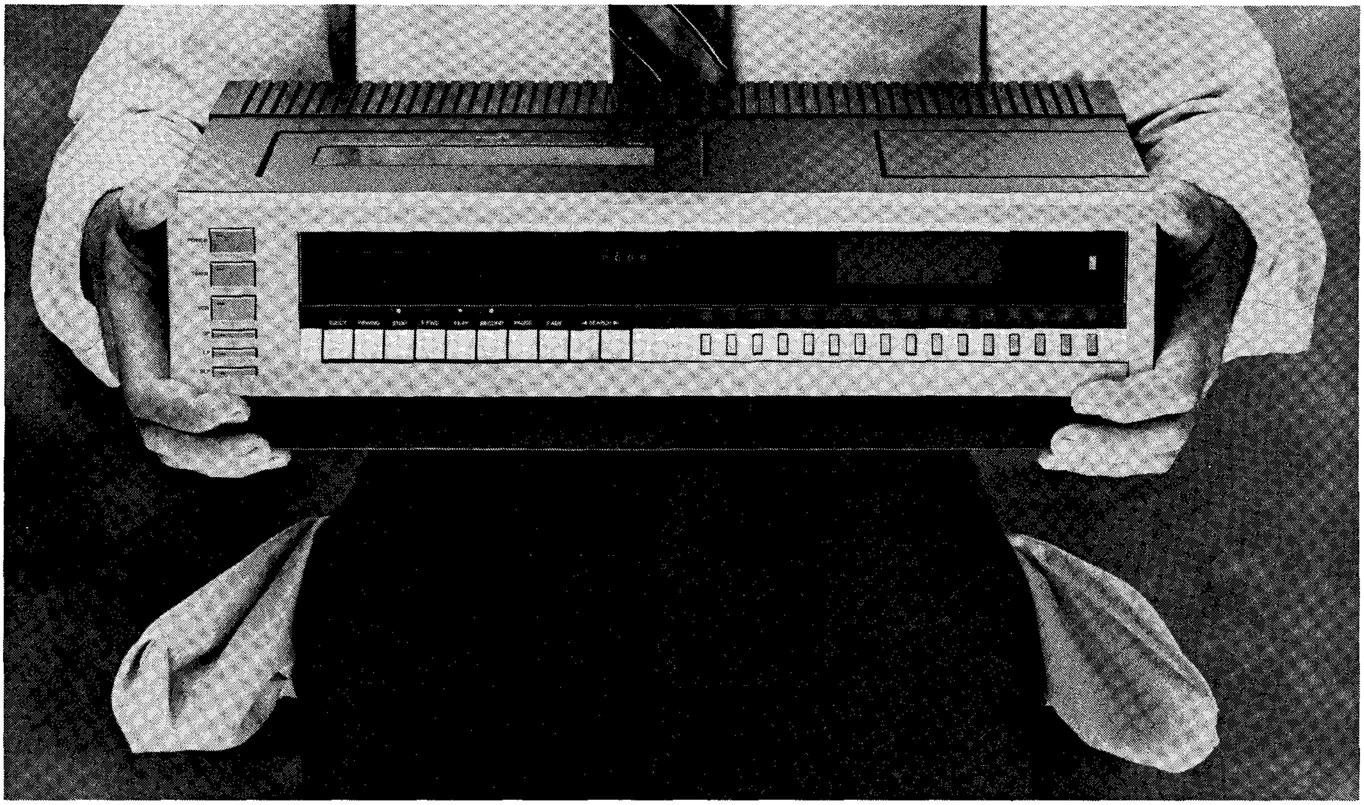
"Then a woman called up and said, 'Mrs. Fox, do you have anyone who likes cats? That's the most important thing. We have a great many cats, and we need somebody to be able to take care of them.' I said, 'Call the Animal League.' "

The mothers hover, the mothers neglect, the mothers can demand their nurses iron shirts, scour tiles, sauté chicken breasts for dinner for sixteen. Frances Fox has heard it all. "I keep trying to tell the clients that the nurses are educated, and educated persons are not maids. You don't ask the bookkeeper to help the salesperson, do you? A lot of these mothers think, 'What is this nurse doing while I am breast-feeding? Why can't she go scrub the tubs out?' But the nurses work 24 hours a day. These mothers can think the nurses want to sabotage them when they advise giving a supplementary bottle because the babies are screaming because they're starving. Or the mothers will chase my nurses out of the baby's room at eleven o'clock at night because their husbands have come home late from work."

Frances Fox is always searching. Her ads run all over the city: "The Fox Agency: Only Baby and Child Care." She mourns Immigration's crackdown on the foreign nanny—"a catastrophe," she calls it. It is so hard to meet her standards. A Fox nurse must be trained. "I always find out how much education someone has, but that too is delicate now. I have to say, 'How old were you when you stopped going to school?' In the past, if I would ask them, 'How much school do you have?' they would get furious. . . . Now I don't care if they're purple, as long as they're high-quality."

She dreads retirement. "I don't knit, I don't crochet, I don't play bingo. People harass me to leave. I have angina, but what am I going to do, sit home and look out of my terrace? I'd jump through the window. There's a lot of pep in the old gal yet."

Bells are ringing. "*Hello . . . Fox Agency . . . Yes? How did you make out? Did you see her? Oh . . . What did you think? All of our nurses are quality. . . . Yes, she has a little accent. Very slight. Does that bother you? What about the other one? She's a college grad. She taught school. Of course she can. And perfectly, too. I think almost without an accent.*" ■



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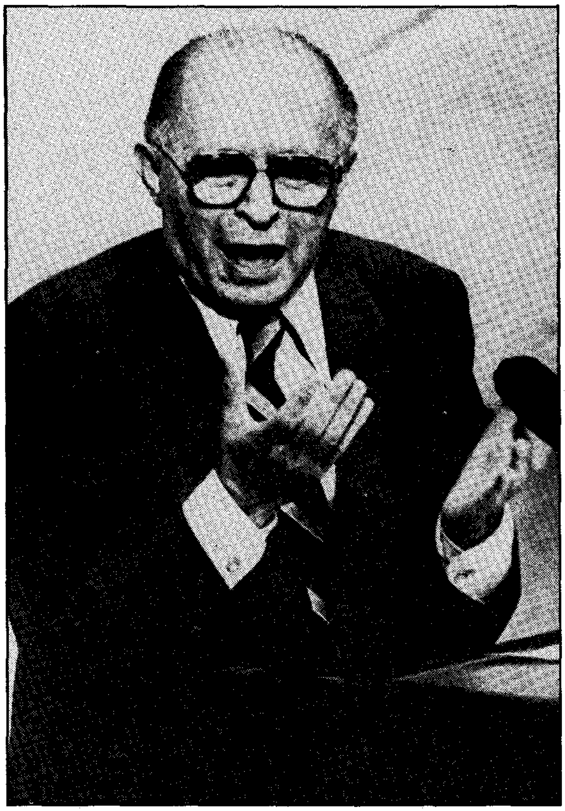
BEGIN'S GOT TO GO



Counterattack: *Begin in the Knesset.*

After the Massacre

ENOUGH ALREADY. MENACHEM BEGIN must go.

David Ben-Gurion once described Begin as "a romantic fool, essentially a windbag full of rhetoric and metaphors." Would he were just that.

For most of his career as prime minister, Menachem Begin has been God's gift to Israel. He has been firm when strength has been necessary and flexible in the cause of peace. It should never be forgotten that it was Begin who welcomed Sadat and who made peace at Camp David. But now everything has gone wrong.

The familiar questions are all valid. What did Menachem Begin know and when did he know it? We have already learned that the initial Israeli-government statements were lies. The Christian militia that entered the Beirut refugee camps did so with the express approval of the Israeli Cabinet. That much has now been admitted.

But there is a far more serious charge—that the killings themselves were known to senior Israeli officials well before the Israeli Army moved to stop the slaughter. (Since members of the media reported the story almost immediately, one can only wonder how long the carnage would have continued if the press hadn't blown the whistle.)

Whoever in the government knew—precisely—it seems inconceivable that Menachem Begin and Defense Minister Ariel Sharon (who may go first) were not among them. Begin rules with an iron hand. He knows everything his government does—and his government knows almost everything everyone else does. "The Israelis have the best intelligence service in the world," says a senior Reagan-administration official. "They know every time a P.L.O. farts."

And even if they didn't know, they should have. Anyone even remotely aware of the animosities in the region could have predicted trouble when the Christian militia was permitted unescorted access to the Palestinian camps. There are reports that Israeli intelligence warned, in advance, that a massacre might follow. Israeli intelligence didn't have to tell anyone that. That's what's called basic knowledge.

But even if such knowledge should not be assumed, Israel must bear responsibility. United States State Department spokesman John Hughes was absolutely correct when he said, "If you assume military control of an area, you are responsible for what happens there." Israel, on its own recognizance, assumed military control of West Beirut following the assassination of Bashir Gemayel. The Israeli Army, said Begin, had moved in to keep the peace. The cop on the block is always responsible.

More startling and upsetting than all of this, however, has been Menachem Begin's refusal to sanction an independent inquiry into the atrocity. Americans are not the only ones who recognize stonewalling when they see it. As Yitzhak Rabin, a former Israeli prime minister, says of Begin's decision, "It is wrong, because if [you] are so confident that [you] did nothing wrong ... [you must be for] a commission of inquiry."

The mounting pressure may yet force Begin to modify his stand. If he does, the inquiry will be nothing new. So many mistakes occurred during the 1973 Yom Kippur War that an independent inquiry was conducted in its wake. The only logical reason for Begin's refusal is that he has something to hide.

"We call upon free men of good will to unite with Israel in its struggle for truth." Those words were used by the Begin government last week in full-page advertisements placed in newspapers across the United States. Israel was defending it actions in Beirut, but the same words can be turned around. Why is Begin afraid to learn the truth? Rabbi Alexander Schindler, a leading American Jew, saw Begin last week and put the question to him. According to Schindler, Begin offered two reasons. First, said Begin, the mere constitution of a commission of inquiry would be a confirmation of responsibility. Second, said the prime minister, those urging an inquiry were merely out to get his scalp.

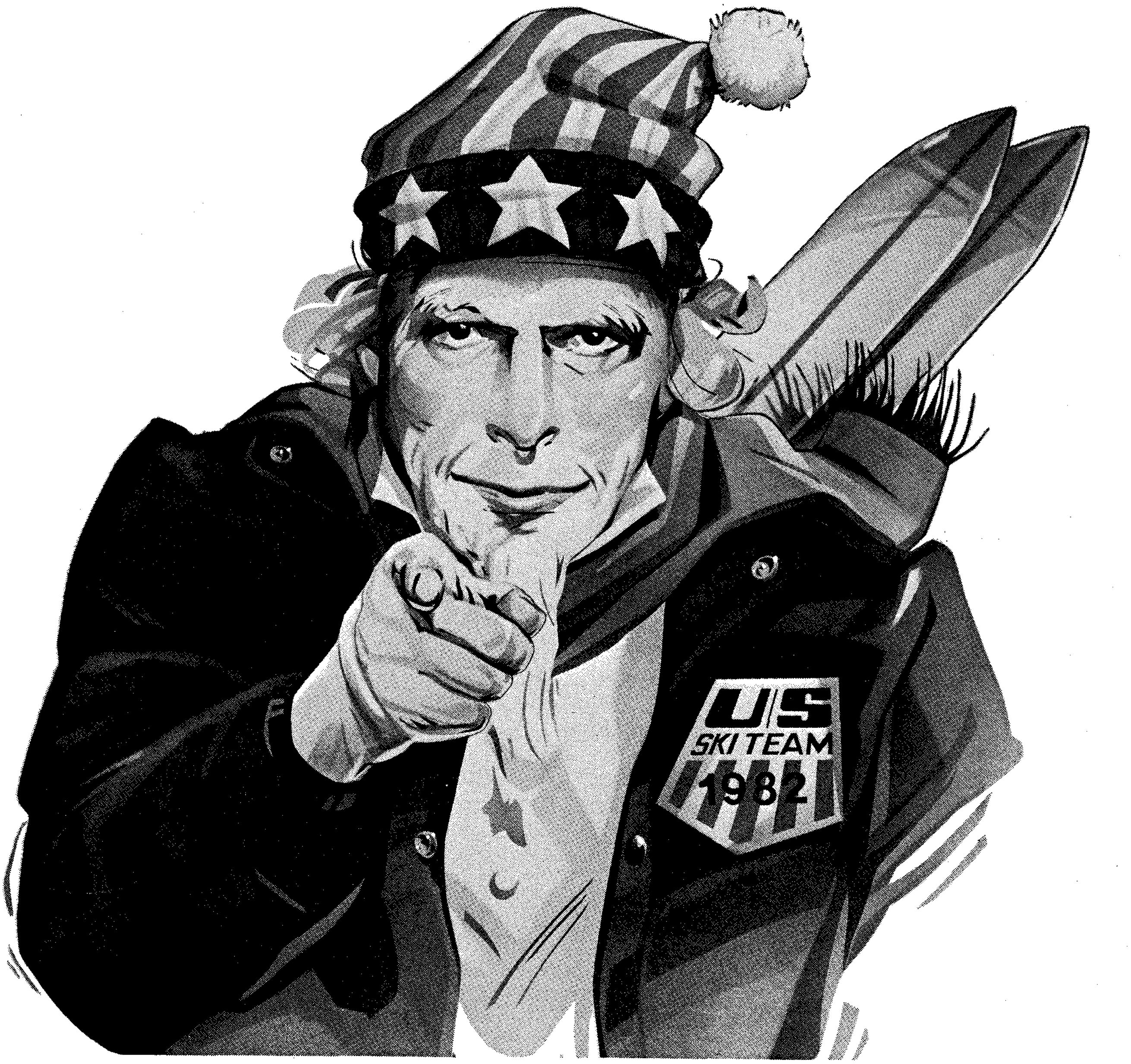
The first assertion is nonsense. As far as the second is concerned, so what? Begin's personal political future counts not a damn. Israel's integrity is at stake. Begin seems to see his own future and that of his country as one. For this misjudgment alone, he should go.

Whether he wants it or not, Begin will get an inquiry. "Someone is guilty here," said the newspaper *Maariv* last week—a newspaper, by the way, that has been generally sympathetic to Begin. "Conclusions must be drawn against him. Someone has blundered and must not be allowed to repeat his mistake. Someone trusted an element that never should have been trusted, and we must make certain that his incorrect judgement should never again cause harm and heartbreak and disgrace to us all."

"Begin's refusal doesn't mean a thing," says Howard Squadron, president of the American Jewish Congress. "The public and the press will force an investigation. Inevitably the facts will come out. Inevitably there will be accountability." Even if there is no *official* inquiry (and there may be one), Squadron is right. In this respect, as in so many others, Israel is like the United States. Richard Nixon couldn't hide, because a free nation invariably discovers the truth. All that is required is the will to find it. America had that will during Watergate. All indications are that Israel has it now.

But just because Begin *should* go doesn't mean he will. The minor parties in Begin's coalition government are not eager for new elections. Nevertheless,

Photograph: U.P.I.



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the massacre might generate a dynamic of its own. Begin may survive now, but as additional facts trickle out—no matter their source—he may be unable to sustain his position. In the meantime, Begin appears to be politically paralyzed. Israel is convulsed by the events in Beirut. Nothing else seems to matter. Or should.

The same is true in foreign affairs. Off the record, senior American officials say they have lost all confidence in Begin—"too many lies in too short a period of time," says a White House aide—but official comment is muted. "We're listening to the American Jewish community," says a Reagan adviser. "Most of it doesn't want Begin anymore, either, but everyone realizes that a harsh American reaction could create just the sympathy Begin needs to hang on."

As for the peace process, already in trouble because of Begin's refusal even to discuss President Reagan's plan, the Beirut massacre is proving the perfect vehicle for a renewed heating of Arab rhetoric. King Hussein, to whom the United States is looking for a breakthrough, all but bowed out last week. He called Begin a "terrorist," Israel a "monster," and said he couldn't see anything happening as long as Begin continues in office.

A Begin resignation—or defeat—can be viewed in two ways. There is something to the notion that only Begin (or Sharon) could sell a compromise solution on the West Bank. But it could also be said that no compromise is possible given Begin's vehement promise to retain *all* of the West Bank no matter the agreement proposed. Those subscribing to the former view hope Ben-Gurion's assessment of Begin is correct. Those who believe the latter call themselves realists. One thing is certain: If Begin falls and a Labor government (or even a more moderate Likud coalition) comes to power, there could be fast movement toward a resolution of the Palestinian-Israeli problem, a resolution that would involve partitioning the West Bank with some form of autonomy for the Palestinians. "But not unless the Arabs finally recognize our right to exist," warns a leading Labor-party official. "The world will be making a big mistake if it thinks we will be less intransigent than Begin without real recognition from the Arabs. We know Begin and we despise him. But we'd take him for a thousand years, and gladly, if the alternative is a fake peace that has us giving up territory on the basis of winks and nods from the Arabs. If Begin leaves and we're in—and especially given our 'soft' reputation—we're going to be every bit as tough and crazy as he's been. At least at first. We'll have to prove ourselves, and like Begin we're politicians, too. Our survival comes first." ■

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Photo by: Irv R.P. KAUFMAN

IN AND AROUND TOWN

By Ruth Gilbert

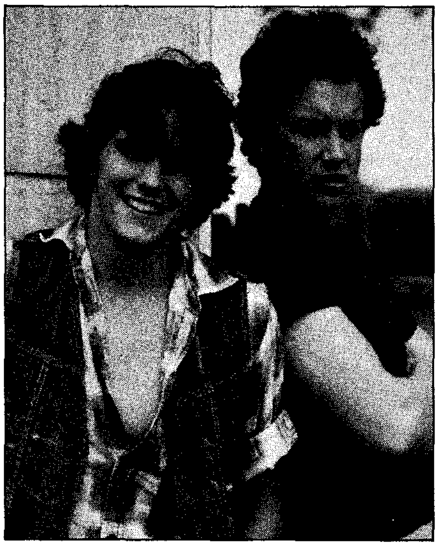
September 27 through October 6

S	M	T	W	T	F	S
	27	28	29	30	1	2
3	4	5	6			

Jerzy Skolimowski's black comedy *Moonlighting,* in which Jeremy Irons plays a Polish workman in London, shows September 27 at the New York Film Festival and opens September 28 at the Sutton. The popular Irish folk group DeDanann plays Town Hall October 2. And the National Rare Books & Prints Fair & Sale takes place October 1 through 3 at the Seventh Regiment Armory, on Park Avenue.

Step Out With the Stars

Kids! Get a ballet lesson from Jacques D'Amboise, tap-dance with Gloria Steinem, sing with Peter Yarrow, and do much, much more at "Free to Be... Unlimited," a celebration at P.S. 6, Madison Avenue and 86th Street, October 2. Phil Donahue and Marlo Thomas are hosts, and proceeds benefit the Free to Be Foundation's work in behalf of children. Call 869-1740 for prices and information.



All That Rock

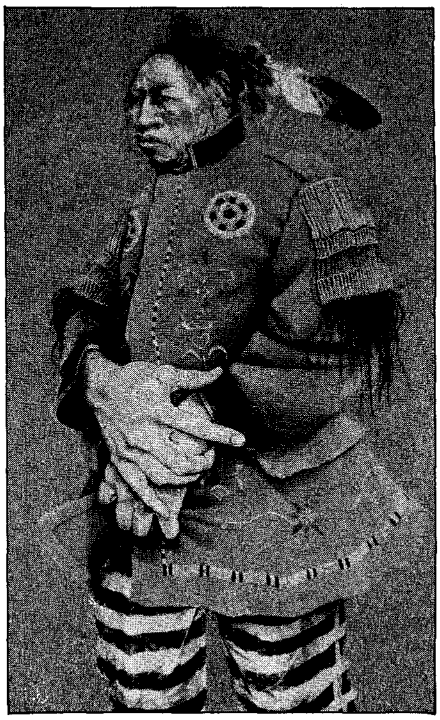
Some of the performers of *Rock 'n Roll! The First 5,000 Years* are shown here rehearsing for the multimedia event. It includes more than 60 tunes, fifteen production numbers, and a continuous film. Previews start October 1 at the St. James Theater.

Down to Eartha

Eartha Kitt is back again, at Freddy's Supper Club, through October 2. Her brand-new act includes many of her old hits and some of her new ones. She's accompanied by a trio consisting of piano, bass, and conga.

Fatherless Child

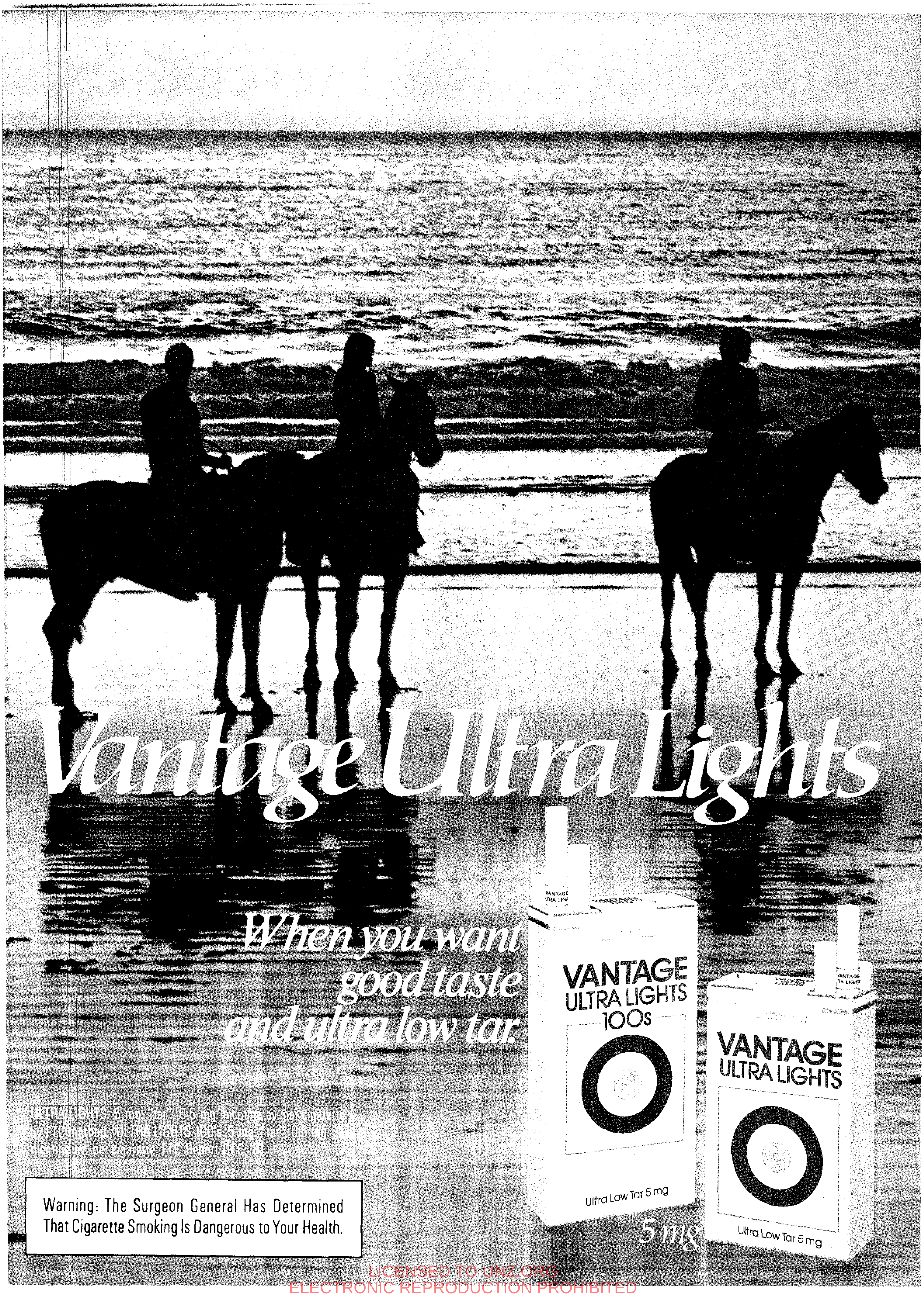
Tex, directed by Tim Hunter, stars Matt Dillon (far left) as a fifteen-year-old whose father has walked out and Jim Metzler as his older brother, who must bring him up. Based on a novel by S. E. Hinton, it plays at the New York Film Festival September 28 and 29 and opens at Cinema I October 1.



Native Sons

Paul Pletka paints American Indians such as this well-dressed brave, in *Slippery Eye.* Pletka's trademark is overlarge hands and oversmall heads. His one-man show opens at the ACA Galleries, on East 67th Street, October 2.

Photograph, bottom left: Martha Swope.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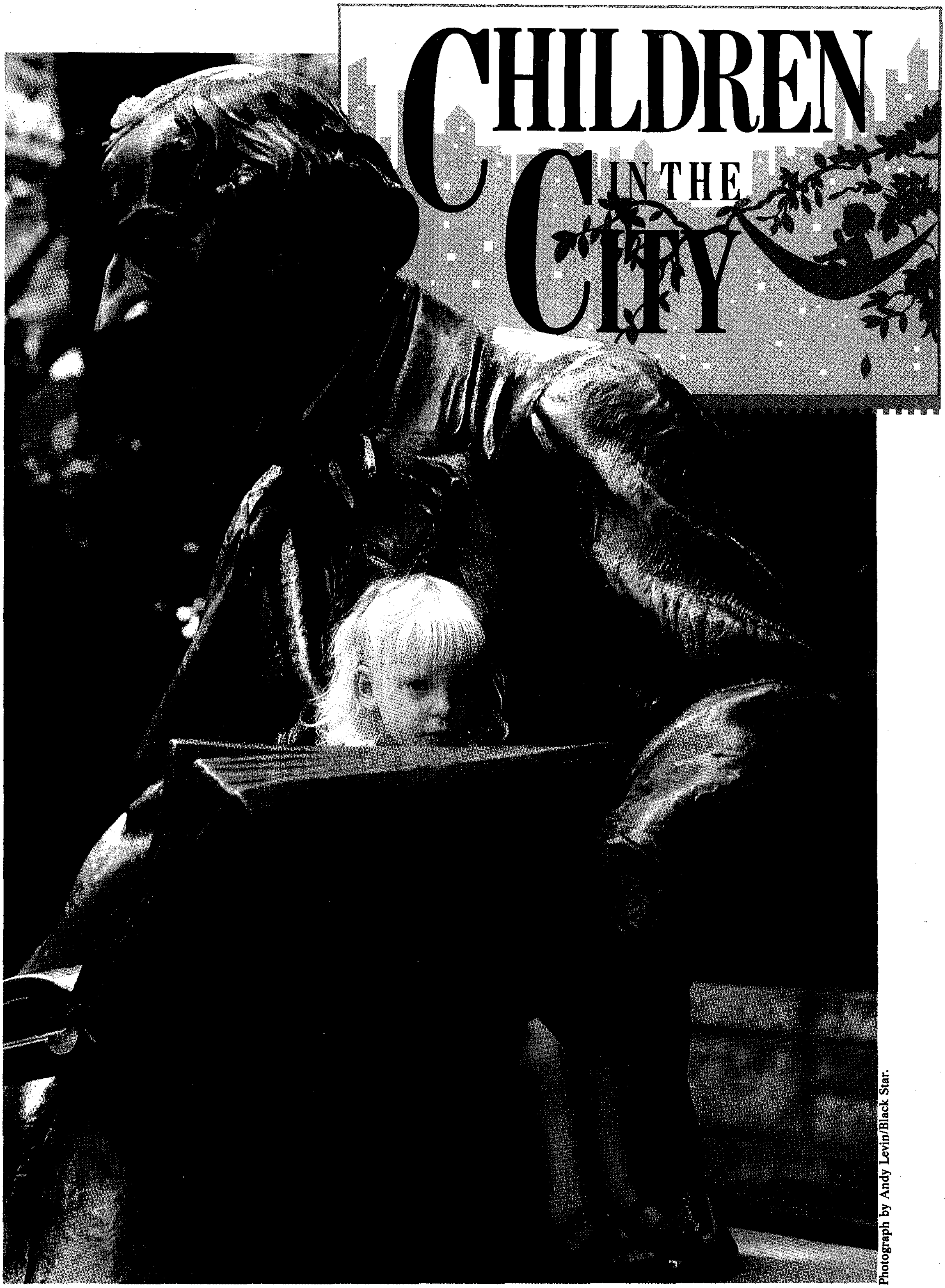


Photograph by Andy Levin/Black Star.

HEADLINE ILLUSTRATIONS BY DOUG TAYLOR

SPECIAL ISSUE

GROWING UP ABSORBED

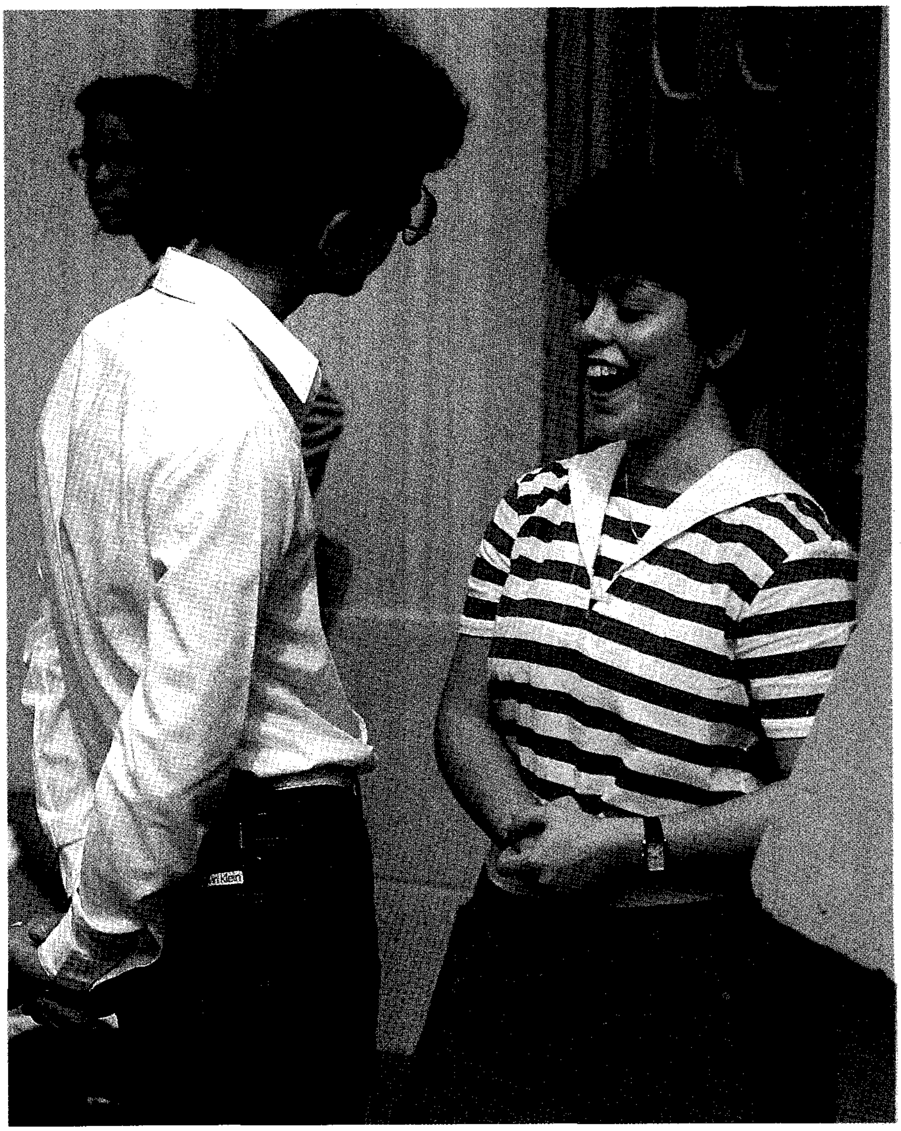
By Linda Wolfe

Though it's not often thought of that way, New York is a city of children. In fact, one out of every four New Yorkers is under 18—1.77 million people, more than enough to populate Philadelphia.

From the time these kids take their first tumble onto the asphalt in one of the city's paved playgrounds, to their first encounter with a flasher, to their first exhilarating solo on the subway, they find New York to be as stimulating as it is harrowing. The resulting kids turn out terrific. At their best, New York children are undaunted by fierce scholastic competition, unimpressed by displays of wealth, unafraid of following their own inner muses and personal ambitions. They turn out to be sociable, savvy, street-smart, and altogether quite splendid.

IF SOME CITY KIDS SEE MORE BROADway shows and museum exhibitions in a year than many adults see in a lifetime, they also see more of the sordid aspects of the city, especially those underprivileged kids who spend so much of their lives on the streets. And they file these experiences away as well, probably under the heading "Guess What I Saw Today." "Some people say my kids are too worldly," says one mother raising three close to midtown Manhattan. "They don't give the transvestites on the corner a second glance. But I say they're smart. They know the ways of the world."

By the time they reach adolescence, New York kids collect street strategies the way woodsmen absorb forest lore. They know the drug corners, the places where they could get hassled. They carry "mugging money" the way women in the fifties always carried "mad money." They debate whether keys carried between the fingers are quite as effective a weapon as Adidas-shod feet that can fly.



Social sophistication.

© 1982 by Black Star

PHOTOGRAPHED BY ANDY LEVIN

THE CITY BEGINS TEACHING ITS children at a very early age, and its lessons are varied and demanding. The overwhelming physical proportions of the city, with its soaring high rises, probably provide the first challenge to young children, and, as might be expected, social scientists are busily trying to study the effects of living in such stratified close quarters. Dr. Roger Hart, associate professor of environmental psychology at the graduate school of City University, says the vertical city "prevents children from learning to negotiate 'place,' and thus to discover their world."

Originally a geographer, Hart has conducted a lengthy psycho-geographical study of the ways in which children in a small Vermont town explore and come to know their immediate surroundings. Now he is studying how New York children learn about their environment. So far he finds that the Vermont children have an easier time.

"As with all young animals, children see their homes as a nest, as security," says Hart. "But as they develop, they have to be able to stray easily, and ever further from the nest. Homes that are on a flat level encourage this negotiation of the world. The child can wander in and out of the nest, so to speak, without altogether losing sight or sound contact with a parent. In a city, this gradual expansion from the home is impossible."

But all that changes once a child is old enough to handle money and make change and to cross the street. "Kids are happy when they are learning to master their environment, when there are things they can really accomplish," one mother of two girls points out. "Once they can make change, they can go to the corner deli to get Mommy that loaf of bread or even go to the Laundromat. They probably learn to run useful errands younger than suburban or rural kids, and once they are allowed to take a bus by themselves, the entire city becomes available to them."

One twelve-year-old New York girl who had just visited friends who had moved (ironically enough, to Vermont) echoed this last point. "Whenever we wanted to go to a movie or the store up there, we had to have someone drive us," she complained. "I like being able to go places on my own." If mobility nurtures self-sufficiency and independence, then the streetwise city kid has opportunities his suburban or rural cousin won't know until he learns to drive. And if the mobility of city kids gives rise to parents' fear for their safety as they negotiate those adventure-strewn streets, well, kids and parents calculate this trade-off and most often come out in favor of independence.

Kids who live in high rises may not be able to explore "place" as early as their rustic counterparts, but they can certainly explore people. A high-rise childhood is a sociable childhood.

Literary agent Jane Gelfman, who has raised three children on the West Side, says, "To live in a building with an elevator is to live in a setting that permits your child easy access to all sorts of playmates. As soon as he can press the elevator button, all he needs to do to find a friend is to go up or down." Carol Brennan, a public-relations woman who raised two children on the East Side, says that in an apartment building "you always have neighbors who will help out in an emergency. When my children were little, if I got stuck at work, all I had to do was call one of the mothers in my building and they'd wait for my kids to come home from school. And I'd do the same for them."

Patricia Jennings, a pre-med student at City College and administrative assistant at the Health Insurance Plan, who is raising two children in Harlem, says, "One of the wonderful things about city life is that just in your own building you and your child both are bound to find at least a few people with whom you can have rapport."

High-tech recreation.

An insurance broker who was raised in a small town in Maine but chose to raise her children in New York observes, "In a small town, geography is destiny. Whoever lives next door becomes your kid's 'best friend' simply because they're there. And when they move away, there's not much left."

And the suburbs? "All the same," argues Tina Moreau-Jones, a professor of psychology at Queens College and mother of twelve-year-old Deirdre. "Life there is homogeneous. The people around tend to be all the same age, the same color, the same economic background. It gives a child a limited idea of what the world is really like."

Children in the city, on the other hand, have a very rich, diverse world.

"I envy my kids their childhood," says *Commentary* writer Midge Decter, who grew up in St. Paul, Minnesota. "Each of my kids got into very different gangs of friends. One joined the rowdies, another the shy kids, a third the movie freaks, and the fourth an eclectic crowd. And they found each of these gangs within our immediate neighborhood."

After the neighborhood, there are school and interest-group ties, which increase as the city kids grow older. Says Joanna Beatty, a recent graduate of New Lincoln School who is planning an aeronautics career, "I wasn't much like a lot of kids I went to school with. I was interested in different things. So I joined the Civil Air Patrol. And I met a lot of kids who were more like me."

Liza Lauber, a recent graduate of Birch Wathen School, who is now a singing waitress at Applause, says, "I was always considered a little odd and bohemian at school. I mean, the kids there thought wearing a gauze skirt was freaky. I might have had an awful problem having friends if I had grown up in the suburbs. But in New York, what happened was that I started hanging out with people I met through my singing, with musicians and actors. I found a whole new world to be part of."

That "whole new world" also includes adults, and in their variety they offer alternative role models for city kids. One woman publishing executive reports that her wardrobe is under constant scrutiny by a nine-year-old who lives in her building. "This little girl's mother wears no makeup or nail polish, and she always wears jeans," says the career woman. "The mother can't figure out why the little girl wants to wear high heels. But I can see how carefully she

Photograph taken at Fascination.

watches what I'm wearing and how I wear my makeup."

If the cornucopia of human possibility means that New York children can follow a different role model every week, it also seems to make them feel unusually free to be whatever their own inner selves eventually demand. Individuality is a trademark of the New York kid.

IN A CITY OBSESSED WITH ITS JETS and its Mets, parents often complain that the city child does not have the athletic opportunities of the suburban or rural child. While some public and a few private schools have excellent facilities for physical education, by and large the gyms, pools, and playing fields in the city are poor. A student who attended Grace Church School, in Greenwich Village, recalls, "There was this little yard, and sometimes you couldn't use it because one of the administrators parked his car in the middle of it. In the winter months, you couldn't use it at all because it was built under a water tower that iced over and threatened to collapse on the yard."

Nor do the traffic-congested streets in most neighborhoods invite the games of stoopball and stickball that ignite the memories of older New Yorkers who experienced childhood in the city long ago. "When I was growing up," a 50-year-old Queens father who had himself grown up in Queens says, "I was a three-sewer hitter. That was like being a home-run hitter. But the phrase, like stickball itself, seems to be dying out. You can't really have casual ball games on the street in most of New York anymore."

But you can have *lessons*, the great New York childhood pastime. The city is rife with after-school educational opportunities, and for many New York kids real learning begins when the school day is over. If these pastimes are more passive than sports, they also strengthen the personalities of middle-class New York children, who grow up absorbed in music lessons, dance lessons, photography lessons, ceramics lessons, even computer building. Such concentration on learning is not peculiar to New York, of course. The suburbs abound in courses for kids as well as adults. But when the dance class is over in the suburbs, the recital is for the benefit of Mom, Dad, and Grandma. In New York it may be for George Balanchine, who's trying to cast *The Nutcracker.*

Instruction in New York is, of course, superb, and there are scores of teachers of professional caliber. Manhattan lyricist and composer Ellen Schwartz says of her eight-year-old son, "Joseph has the best violin teacher in the country, the same teacher who instructs Itzhak Perlman's kids. Where else but in Manhattan could we find this?"

But it is not just Manhattan kids who trek to the top schools and teachers. There are baby Baryshnikovs, prepubescent Picassos, and diminutive Darwins boarding buses and subways in all the boroughs to pursue their aesthetic and scholarly dreams in midtown. Lita Ribner, who lives in Brooklyn and has raised four children there, says, "One of my daughters—who is now a dance teacher—traveled into Manhattan four times a week, and then again on Saturdays, to study ballet. We practically forgot what she looked like."

High rises make the city hard to know for tots, but older kids have real mobility.

WITH ALL THIS CONCENTRATION on developing talent, competition is one of the harsh realities of a New York childhood. And competition begins when the child is in the stroller.

Children's-book writer Amy Hest, mother of six-month-old Kate and three-year-old Sam, says proudly, "I've gotten my son into Horace Mann!" A moment later she turns ironic. "Just think: For $3,400 a year they'll let him into their nursery school, and then he can go to their kindergarten for $4,200 a year, and then he can go to their elementary school and commute for two hours."

Hest has already suffered what some New York mothers consider a searing humiliation: Her child was rejected by her nursery school of choice. "It was so mortifying," she recalls. "We went to this . . . this interview. Sam tore his name tag off, and the teacher gave me one of those and-you-think-your-child-is-our-kind-of-material looks and wrote something down. Can you imagine?" Such incidents often make parents fear that an early "failure" will affect the rest of the child's academic career. "When we left, Sam and I were both in tears," she adds. "I was furious with Sam and even more furious with myself for having subjected him to the experience."

Peggy Bradt, executive director of the Parents League of New York, agrees that there has been a speedup in parents' scholastic shivers. "In my day," says Bradt, whose children are now grown, "it wasn't until it was time to enroll the kids in first grade that parents panicked. The panic is beginning earlier and earlier." Bradt attributes this to the increase in the number of working mothers. Just as important is the general economic climate: In scary economic times, city parents are even more anxious about their children's futures.

Even fiercer competition is involved when high-school-age students try to capture places in New York City's highly regarded special high schools—Brooklyn Tech, Stuyvesant, Hunter, the Bronx High School of Science, and Music and

Aesthetic dedication.

Photograph taken at Neubert Ballet Institute.

Art. These public schools, like many private schools, are considered launching pads for later success.

Parental competition to get their kids into certain schools is rivaled only by the kids' own competitiveness to get into certain colleges. At Columbia Prep two years ago, one former student reports, as soon as the junior-class rankings were posted the advanced-placement-test history notes of the top-ranking student were stolen. Classmates, accustomed to the petty thefts and kleptomania of adolescence, were horrified. Someone among them, they knew, was hoping to prevent the top-ranking student from outshining the thief in the tests.

At Collegiate, according to one young man, "when we took the P.S.A.T. exams, people, even friends, were rooting against each other. They couldn't help it. Bright New York high-school boys are very interchangeable. We look alike, we think more or less alike, we've all had a terrific education. It's a real crapshoot as to who will get into the select colleges."

Despite the pressures, New York parents and adolescents have favorable things to say about competition. The young man quoted above feels "the competition makes some people question the whole system and drop out. But if you stick with it, you learn to persevere in the face of competition, and that's important in adult life." A Hunter College High School graduate's mother says, "The kids who get into the special schools are given the word 'elite' to call themselves. They recognize that they're part of an entitled class—and it turns them into concerned individuals."

IF NEW YORK OFFERS COURSES AND competition, it also offers avenue after avenue of shops, all filled with material goods, all on the daily path of children who linger over the never-ending displays of treasures and wealth.

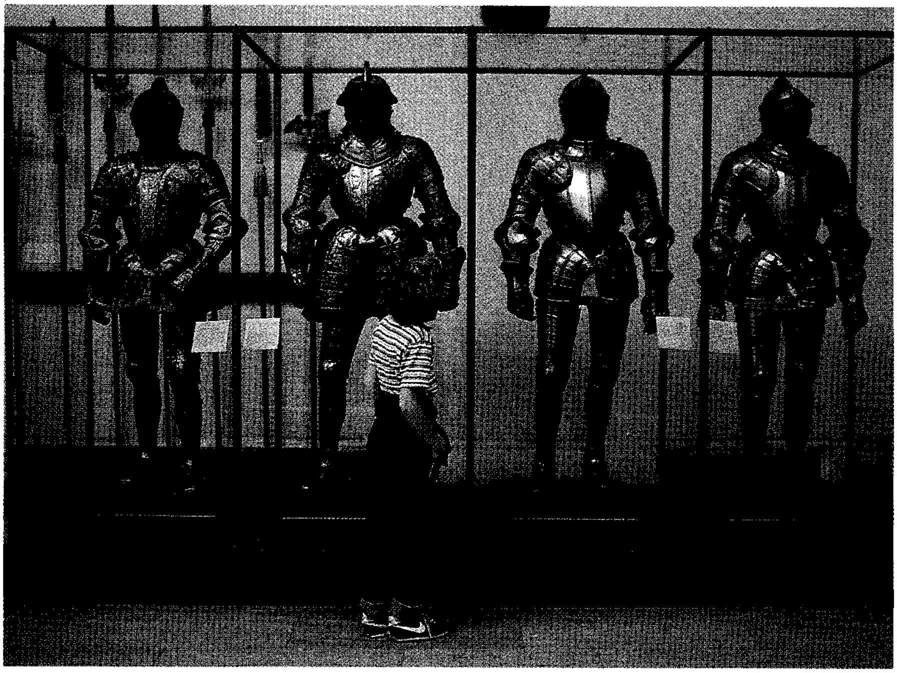
Says Joelle Sander, research associate at the Bank Street College of Education and co-author of *The Family,* "What a tantalization New York is! From the time your kids are toddlers you're forever having to say, 'No, you may not have this. No, you may not have that.' So when they are older and have their allowances, they become the last of the big spenders. There's something about New York that offers immediate stimulation of the purchase nerve."

Lawyer Helena Litman, whose nine-year-old son is in private school, says he is surrounded by upper-middle-class kids whose only value is money. "What do they talk about? Who has the latest Atari. You walk into the rooms of some of his classmates and they look like computer factories. The pressure to purchase starts in the nursery schools. Remember show-and-tell? It was supposed to be a time when kids could bring in all sorts of things that interested them—things they'd made, or picked, or stumbled across. But now, in some of the private schools, the kids just bring in their latest expensive toys, and there's constant pressure from your own kid to buy him ever more awe-inspiring and marvelous objects."

According to mothers of adolescents, the pressure to purchase eventually dies down and, perhaps because it once flourished so outrageously, goes out of style; most chic private schools downplay wealth and go egalitarian.

Adolescents themselves say that precisely *because* there is so much wealth in New York the display of it evokes derision. "Oh yes," says a recent graduate of Brearley, "there was the girl who came to the eighth-grade dance and said, 'Look at my necklace. It's *solid* gold.' But everyone laughed at her." And a recent Collegiate graduate points out, "In my class, we had John Kennedy's son. And F.A.O. Schwarz's grandson. You couldn't possibly outspend or outdress people from families like that, and so no one tries. In New York, because of all the wealth, display dwindles in importance and there's a leveling that takes place."

And that's how the New York kid turns into a sophisticated adult inured to a world in which there are bound to be people smarter or richer. At the very least, the New York kid is acquainted early with the realities of competition and class.


Extracurricular education.

THERE IS ANOTHER REALITY AS well: crime, and the fact that once children start using public transportation there are tauntings, muggings, and threats. "Kids are in danger from all sorts of entrepreneurial types," says Ed Muir, chairman of the School Safety Committee of the United Federation of Teachers. "In the public schools, they're in danger from these types in the school yards, the corridors, the bathrooms, the lunchrooms. But even kids on their *way* to school, even kids on their way to *private* schools, have to worry about people—often other kids—who want to take away their bus passes, their money, their Adidases, their sheepskin-lined jackets, whatever."

Boys are the most endangered. Parents of adolescent boys report far more experience with muggings than parents of girls, although not all muggings are serious.

According to one woman, her teenage son and his friends "consider it a mark of their own machismo to brag about how many times they've been mugged by macho boys from other cultures. You hear the most phenomenal number of times." And it's just this machismo, says psychologist Max Pollack, that keeps young schoolgirls from being mugged as frequently. "It's just not looked upon as macho for a boy to mug a girl," he explains.

When kids report being mugged, they can mean anything from "Gimme your money" to "Hey, penis breath." But even when muggings are not physically harmful, they have psychological effects. Joelle Sander, who lives on the Upper East Side and is the mother of two teenage sons, says, "Both my sons have been mugged, and although they can talk about their experiences with the cool of a Matt Dillon, I feel they've experienced a psychic wound."

Psychiatrist Harold Esecover agrees. "Muggings warp children's sense of safety and security, and they make them

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feel rage at their own helplessness.”

Some New York kids are quite frightened by the city streets. “I hate New York,” says thirteen-year-old Janet. “I'm always terrified. Whenever there's someone walking behind me, I'm afraid they're following me. So I stop and do these little tricks. Like I pretend that I'm tying my shoelace or something. But then if the person behind me stops, I really get scared.”

But Janet has only recently moved to the city from the suburbs. Children raised here can sound almost cavalier. Polly, another thirteen-year-old who lives in Janet's neighborhood, says she loves New York. “There's always something happening here. Always something to do. Besides, there are dangers everywhere, even if you live in the country.”

Eleven-year-old Jonathan, who has been mugged, says, “Some kids wanted my money. So I gave it to them. I don't think about it much. I mean, I have to go out, don't I? So I just go on, doing what I have to do.”

Some kids even turn city threats into humor. One teenager told his father not to worry about his staying out after dark. “Don't worry, Dad. When my friends and I see someone threatening coming along, we just do the Preppie Trot: We run.”

Although parents remain ever wary of New York's greatest drawback, in the end they seem reassured by their kids' street-smarts. “These kids are genuinely confident and in control,” reports one mother. “Nowadays there's crime all over America, all over the world,” says another. “But the New York kid can go anywhere and get by anywhere.”

IN THE END, IT IS THE CITY ITSELF that is the one unifying force shaping the New York kid's life, perhaps as much as wealth or lack of it, the quality of education, or the home environment. There is no child in New York so rich or so protected that he can automatically be spared the possibility of stumbling over a derelict in a doorway. Rich or poor, he can hear sidewalk peddlers hawking joints of marijuana. On his way to private school or P.S. 41, the subway he rides is riddled with graffiti.

But what about those unsavory streets, with their insistent assaults on a child's sensibilities? Surely there can be few places in the world where kids can be so exposed to hookers, to men urinating in doorways, to street toughs telling them to “check it out.” Do kids think that these things harm them? Not really.

“I love New York,” my daughter recently old me.

“Do you love the crazy people on Broadway?,” I asked.

“In a way I do. I feel that this is reality. I don't want to be sheltered from reality.”

Lessons abound, and for many kids, learning starts after the school day ends.

But what about the parents? Do they see harm in the sidewalk sideshows?

“I brought my two daughters up on the corner of Desperation and Dementia,” says an Upper West Side mother, “86th and Broadway. All the pain and disarray that confront city children, the presumed assaults on their innocence, turn out to be less important than what they observe at home.”

According to Dr. Herbert Zimiles, a senior research psychologist at the Bank Street College of Education, “kids today pass through the formative stages more quickly. There is a loss of childhood as we know it, which was—in the minds of most people—an age of innocence.”

Zimiles has been working on a study called “The Changing American Child,” which encompasses children around the country, but he says that “in New York, of course, the formative stages are passed through at an exceptionally quick rate.

“Children today are brighter,” he adds. “They have more sources of stimulation, and stimulation is associated with brightness.”

ALTHOUGH PARENTS HERE FRET and worry over the city's crime, or their children's exposure to the Sodom-and-Gomorrah sidewalks, or the restrictions of life lived among high rises and fast-moving traffic, the truth of the matter is that in New York kids flourish.

The city does not provide the mythic American childhood, the one laced with white picket fences and friendly strangers. However, the city is probably the best metaphor for adult life, full of problems and challenges.

“I feel *privileged* to have grown up here,” says a Hunter College High School graduate just leaving town for college. “I feel privileged to have had a *real* childhood.” ▬

Protected perambulation.

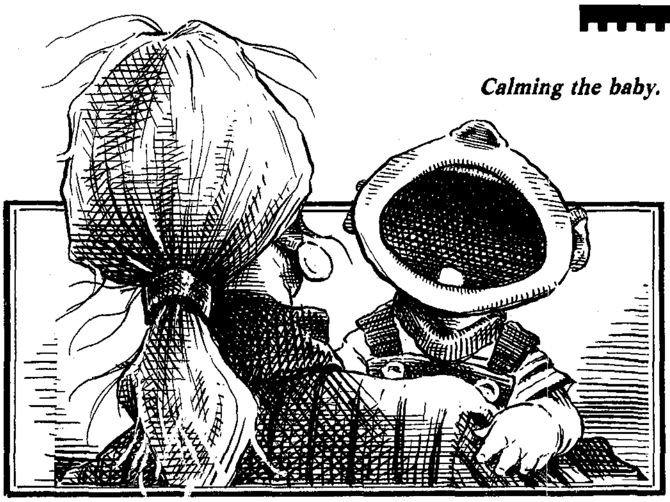
OLDTHINK NEWTHINK

By Julie Baumgold

Theories on child raising are prickly, peculiar things. To present new theories is rather like throwing a porcupine into the air: No one quite wants to catch it when it comes down. "Every time I open my mouth I feel it downgrades the ability of the parent," says Dr. Gail Wasserman, a research scientist with the New York State Psychiatric Institute. And yet, she and a number of child psychiatrists are challenging the old theories. Some of their ideas may sound like typical grandparents' advice—pay more attention to the firstborn when the second child arrives; stay together in a bad marriage; control your behavior for the sake of the children. Others, such as toilet training at seven months, or love withdrawal for discipline, may seem quite radical.

Old theories die hard. For instance, television and caffeine were once believed to be bad for children. But new studies have shown that television can help a child learn sharing, cooperation, and self-control, as well as provide solace and information. And current research on caffeine has shown that, in general, children used to caffeine don't get disturbed by it, and in fact that many children select diets for themselves that look odd but actually are good for them.

All of these new theories are supported by research, but none should be taken as gospel. Parents must make their own decisions, consult their pediatricians, their books, and experts, and, above all, know their children.



Calming the baby.

WHEN THE BABY CRIES

■ **OLDTHINK:** Going to the baby quickly whenever he cries will spoil the child. If he cries and you pick him up, you have taught him to cry to get what he wants.

■ **NEWTHINK:** Most studies of the association between the mother's behavior and the child's development look at three important things. "The first," says Dr. Gail Wasserman, "is stimulation: talking, toys, playing with the child. Second, a positive affect: a person who is joyful, not depressed. The third is responsiveness. When the child does something, is there a response in the environment? It is important that the reward or feedback come quickly to the child. That notion of contingency relates to crying. When a baby asks for something, there should be a response. The baby gurgles, the mother responds. It's almost a dialogue or conversation, and that is essential to quality care.

"It has been shown that the child doesn't get spoiled and become a tyrant from this attention. The baby under six months should not be allowed to cry for a long time. It's all right to allow the child to cry for a moment while you are getting the bottle, but somebody should try to calm him and reassure him. Studies have shown that if the response is quick and frequent, by the end of their first year, the children cry less and gesture, point, and babble more, in what is called 'positive vocalization.' Responsiveness actually *reduces* the amount of attention-seeking behavior. This applies both to daytime unhappiness and to crying.

"But if the child is crying all night at eight or nine months or the mother has not had a full night's sleep in four years, then a different approach should be taken," says Dr. Wasserman. "Response to night crying depends on the age of the child, how regular a pattern it takes, and whether it is after a hospital stay or a visit to grandparents. If the child is biologically capable of sleeping through the night without a bottle and there is no medical reason for the waking, try to ignore the crying for two or three nights."

TANTRUMS AND DISCIPLINE

■ **OLDTHINK:** Reason with the child when he cries or has a tantrum. Pay attention. Have a heart-to-heart talk.

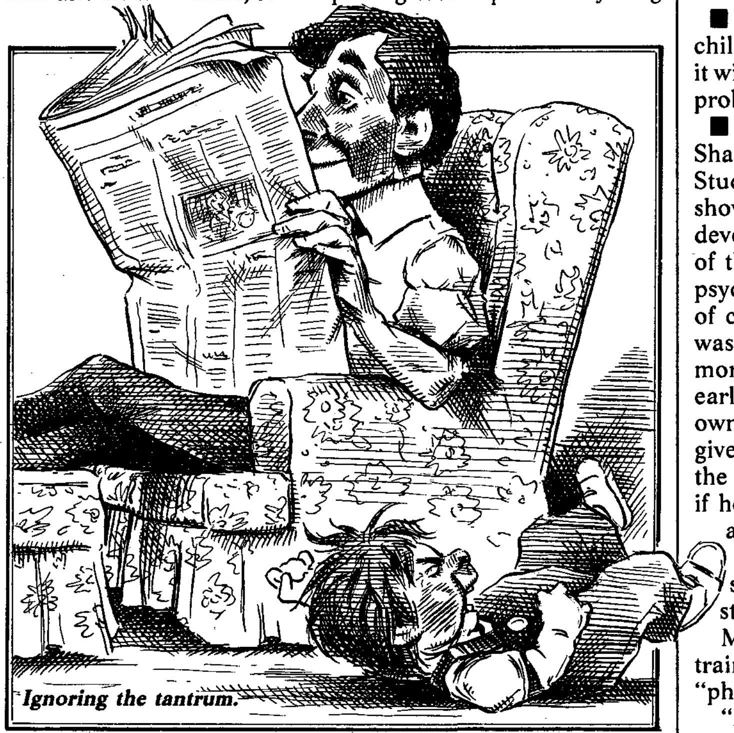
ILLUSTRATED BY MICHAEL WITTE

■ **NEWTHINK:** "This technique," says Dr. David Shaffer, director of the Division of Child Psychiatry at Columbia Presbyterian Medical Center, "was part of Parent Assertiveness Training, which advised a heart-to-heart talk whenever a child misbehaved. Now it is believed that this makes things worse because the child is being rewarded with attention during or right after showing bad behavior. Instead, explanations about why the demand is being made of the child or why he can't have something (the usual cause of a tantrum) ideally should be given before the demand is made, but never during a tantrum. The last thing a child needs is a long talk, because that will encourage more tantrums."

When tantrums are frequent and have become a problem with three- to five-year-olds, "respond with a brief period of ignoring the child at the start of a tantrum," Dr. Shaffer suggests. "Then pick him up, put him in a separate room with the door closed until he quiets down. As soon as he stops crying, talk to him and say, 'If you can stay quiet for another two or three minutes, I'm coming to get you.' And then when you get him, actively look for a reason to praise him and get close.

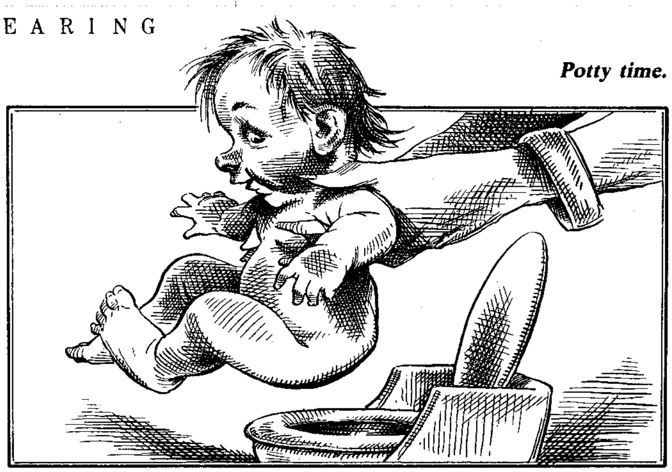
"When the child very occasionally has a tantrum because he is merely irritable, overtired, or hungry, ideally you should respond with humor, reducing the stress on the child," says Dr. Shaffer, "and not take it too seriously. Any kind of attention tends to reinforce bad behavior and make it worse. Ignore bad behavior and give lots of attention to good."

A recent National Institute of Mental Health study (Chapman and Zahn-Waxler) of disciplining techniques with young children (ten to twenty months) supports this method. It found that a technique called "love withdrawal" when combined with other techniques was the most effective way to get children's compliance. By love withdrawal, the researchers mean withdrawing affection or attention by ignoring the child or taking the child to a separate room. Or *you* may leave the room for a sort of "time out." "The difference between love withdrawal and time out is that with time out the parent finds the earliest opportunity for showing affection. When you are using a time-out procedure, the amount of time you leave the child alone is usually no more than three to five minutes after the child has stopped screaming, kicking, and such," says Dr. Shaffer.


Ignoring the tantrum.

Researchers found that physical force was somewhat less effective in disciplining children, while talking to the child was not at all effective except when combined with force. Of course, the love-withdrawal technique may not appeal to everyone, and no one is prescribing frequent or prolonged separations as a means of discipline.

Other research has shown that excessive use of love withdrawal may lead to feelings of guilt and to neurotic symptoms. And the NIMH study found that love withdrawal could lead to crying and protest, further love withdrawal, and more crying in an escalating sequence that could strain the parent-child relationship.


Potty time.

TOILET TRAINING

■ **OLDTHINK:** Wait until at least eighteen months. The child will show you when he is ready. If you start too early, it will lead to later neuroses, obsessional behavior, personality problems, rebellion, bed-wetting, and soiling.

■ **NEWTHINK:** "Early training does no harm," says Dr. Shaffer. "Waiting too long to train may lead to problems." Studies in California, Britain, Sweden, and Australia have shown that most mothers disregard the advice given by child-development manuals and start training well before the end of the first year. A study in Israel, where pediatricians and psychologists were worried about the high bed-wetting rates of children on kibbutzim, showed that when toilet training was started after the age of eighteen months, children were more likely to become bed wetters than when training started earlier. Dr. Shaffer feels that after a child can sit up on his own, it does no harm to put him on the pot after a meal and give him a lot of praise if he goes. "Providing you don't leave the child sitting on the pot for too long, don't get mad at him if he doesn't perform on the pot—but does so immediately after he gets up—and give him a lot of praise," says Dr. Shaffer, "you can make the whole thing an enjoyable occasion, and your child may become dry earlier than if you started later."

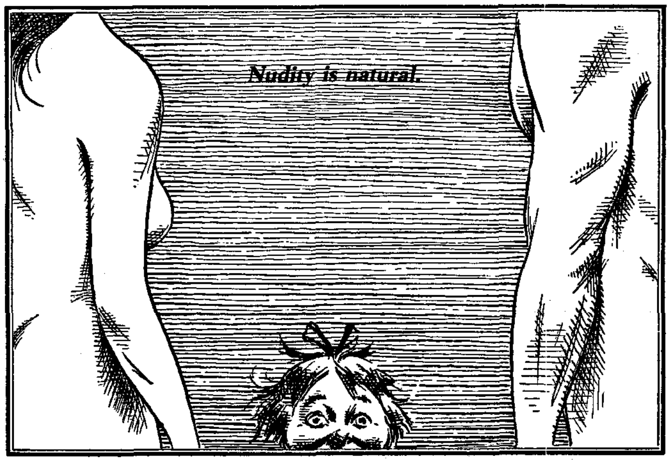
Most child-development books reject the idea of early training, arguing that the parent must wait until the child is "physically ready."

"Although child-care manuals talk a lot about knowing when the child is ready, there are no signs of readiness," says Dr. Shaffer. "The usually cited signs of readiness—remaining dry between diaper changes; waking up dry; telling or being aware when he is about to release; taking off his own soiled diaper; asking to be changed; showing interest in the toilet—are really signs that the mother has already begun training whether or not she calls it that. Bowel and bladder control develop because children realize that there are disadvantages to soiling and wetting in certain places and at certain times. If those disadvantages did not exist, I venture that bowel and bladder control would not develop.

"The idea that a child cannot be trained until he can talk to you is nonsense," says Dr. Shaffer. "Experiments show that infants are capable of simple forms of learning within a few days of birth. It is possible to teach even severely retarded children who can't speak to be clean and dry."

Isn't this "making a fuss" and placing too much stress on training?

"It can often be a quite enjoyable part of the daily routine," says Dr. Shaffer. "It is just another structured occasion when mother and child do something together. If sitting the child on the pot becomes an occasion for distress, struggle, and anger, then something is going wrong, and that is a sign for help from a pediatrician or a psychologist, or if it is spilling over into other areas of mother-child contact, a child psychiatrist."


Nudity is natural.

NUDITY AND THE PRIMAL SCENE

■ **OLDTHINK:** Parents should not appear nude, especially with children of the opposite gender. It will overstimulate the child and make the Oedipal conflict harder to deal with. It can even cause reading disability because overstimulation diverts the libido from learning into erotic thoughts.

■ **NEWTHINK:** "In general, people don't worry about being seen nude in front of their children. If you are natural about it, it is natural for the child," says Dr. Anke A. Ehrhardt, professor of clinical psychology in the Department of Psychiatry at Columbia College of Physicians and Surgeons. "If the child asks questions, it used to be taken as an inappropriate interest, but it can be natural. We expect children to ask about everything and learn everything; one of the most natural questions is about sexual matters."

What happens if the child observes intercourse?

"It is a sexual myth that children exposed to their parents nude together, or having sexual intercourse will be affected. Both were said to be traumatic experiences that would stay with the child. But there is no evidence that an inadvertent glimpse of the parents having intercourse has any lasting effect on the child.

"It can be good for the child to have some sense of the erotic life of his parents," says Dr. Ehrhardt, "to see that mother or father is a desirable person. It might be good for him to see a real kiss or to see his parents embracing in bed or hugging in the nude if it is explained that to love is to hug and kiss and you do it by lying close. The explanation must be appropriate to the age. Seeing these things is an important part of learning. If you are affectionate, the child will learn to be affectionate. The sexually dysfunctioning adult is often one who was brought up with great inhibitions."

CHILD IN THE PARENTS' BED

■ **OLDTHINK:** Parents who allow the child into their bed can overstimulate the child. This leads to sleep disturbance.

■ **NEWTHINK:** "In a maternal-infant-relations symposium, one doctor talked about how it was better for the infant to sleep in the same bed or room with his parents, and this caused a big uproar," says Dr. Ehrhardt. "The proponents say it is important to have physical closeness with the parents, the warmth and nurturing of the same bed. There is no harm at all in doing it with the small [infant to three-year-old] child. This has been done in many societies. In several African and Asian cultures it even is thought to be child abuse to separate the child from the mother and leave it in a room alone."

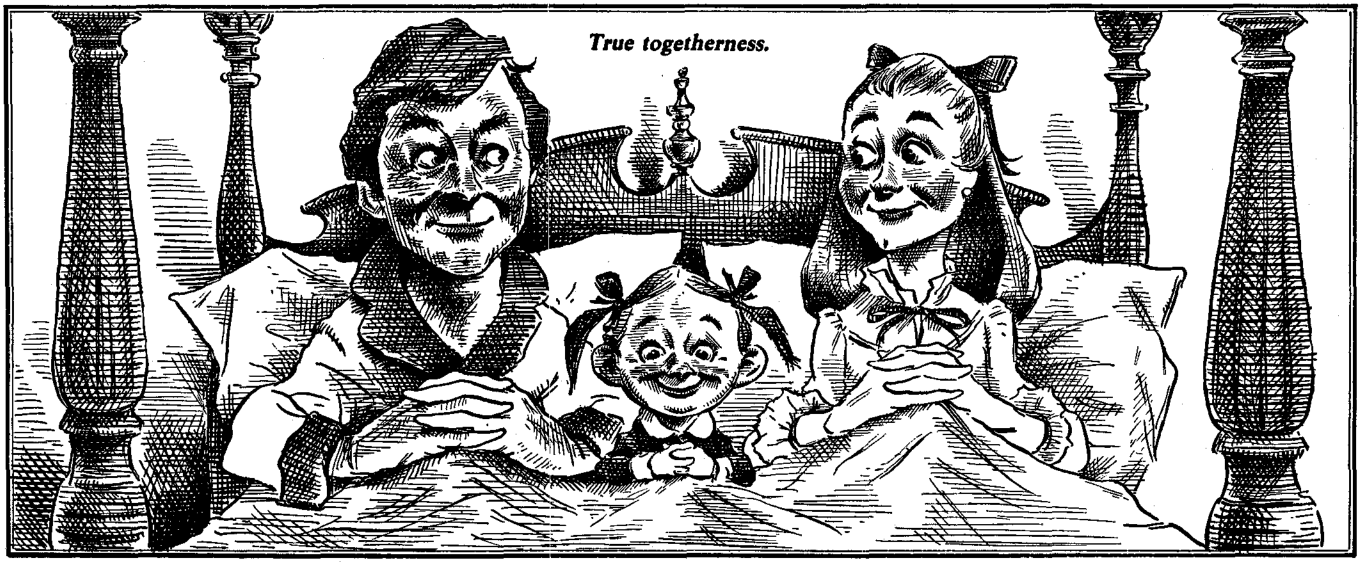
Will the child ever want to leave your bed, then?

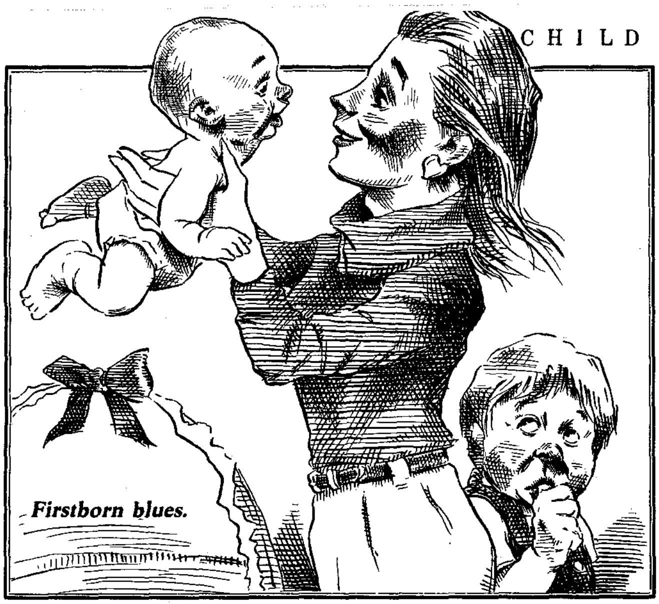
"People who advocate this approach say the transition is no problem," says Dr. Ehrhardt. "It should be gradual and combined with positive reinforcement, making his own room and bed seem a secure, warm, and attractive place. Sitting with the child, talking, reading to him in his bed surrounded by toys can all help. But around the age of three most kids seem ready to do this on their own without a lot of coaxing."

After the child is sleeping in his own bed, says Dr. Ehrhardt, "there is typically a transient phase during the preschool years when the child is afraid. It is most important then to reassure the child, even if it means taking him back into your bed. Why is he considered more immature if he is in your bed? He is not. When the child has night terrors, it is important that he can walk over and crawl into your bed. He must feel he has access to you. It's best then to leave a night-light in his room and access to yours. But parents are still wary of getting the child too used to their bed. Now some people believe that this is perfectly all right—but it is still controversial."

THE BIRTH OF THE SECOND CHILD

■ **OLDTHINK:** The birth of the second child is a growth


True togetherness.



Firstborn blues.

experience for the firstborn. Like any stressful event, it enhances competence.

■ **NEWTHINK:** "We are now more aware that the birth of the second child may not be such a benign event," says Dr. Shaffer. "While any stress has the potential of bringing about a positive adaptation, it doesn't always work out so neatly." A study of the behavior of two- and three-year-olds before and after the birth of the sibling showed a dramatic change for the firstborn in terms of the amount and the kind of interaction between the mother and child. The mothers' talk with the elder child changed. More of what they said consisted of "prohibitions" ("Don't do this or that"), whereas before the birth, mothers spent more time teaching, naming, pointing, and starting the parent-child interactions. A sensitive mother, says Dr. Shaffer, spends a lot of time putting what her young child does into words. If the child reaches for a toy, she will say, "Jerry wants the blocks." After the birth of the second child, the verbal interactions changed and the mothers became more concerned with control, keeping the elder child safe, because they didn't have time to give more attention.

Some of the children in this study became more difficult, and others became more quiet and withdrawn. Paradoxically, those who became more difficult ended up having better relationships with their siblings, while those who were quieter developed more behavioral problems and got along less well with the second child.

"A good relationship between a parent and child is a two-way business," says Dr. Shaffer. "Parents may need the feedback they get from their child to alter how they are handling them. If suddenly the mother notices the child is being difficult, she may examine her own behavior and correct it, whereas if the child is withdrawn and uncomplaining she goes on without changing, because she doesn't notice."

CHILD CARE

■ **OLDTHINK:** Stay home with the child for the first three years. The mother is the only person capable of meeting the baby's needs. If all the baby's needs are not met it leads to frustration and possible later neuroses. Your child will be less intelligent without your stimulation. Outside child care will retard both social and cognitive development.

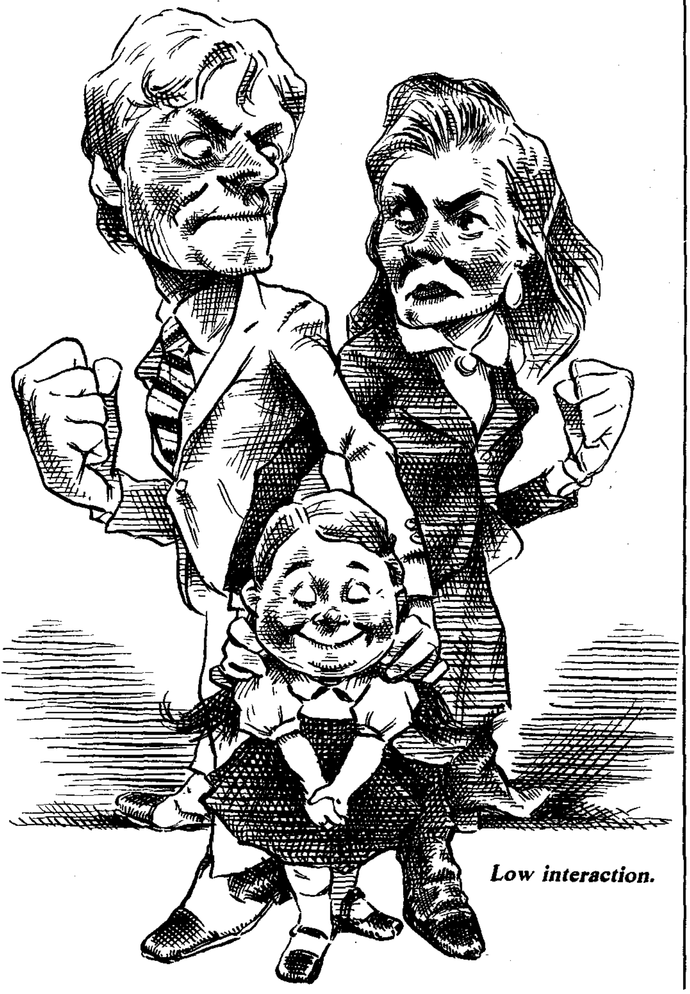
■ **NEWTHINK:** "Most studies of all-day, pre-nursery-school group care outside the home have been of very high-quality care within university settings, and they have shown two things," says Dr. Wasserman. "In terms of cognitive development, there has been no difference in that of middle-class children and an increase in that of lower-class children." As for the child's social development, people worried about what would happen to the child's relationship with the mother. "Little happens," says Dr. Wasserman. "When the mother hires a nanny, the child gets attached to her but still prefers the mother. When the nanny leaves after a significant period of time, the child can have a grief reaction. It's parallel to a divorce case, like losing what is called 'a significant other.'

"It is not known what happens if the nanny goes at eighteen months and then the child loses another after six months and another six months later. What does that teach the child? That relationships are fragmentary? That you can't hang on?" says Dr. Wasserman. "The one study that has looked at long-term effects of various forms of child care found that the child did better if the mother found high-quality, consistent care. This was better than inconsistent care, but admittedly not better than care by the mother herself. It found that the child wants stability. In Israel, where the kibbutz movement originated, most studies showed that there were few differences if the child was home-reared or kibbutz-reared."

How does the mother react to all this? "Working mothers have an enormous amount of guilt that has not been alleviated," says Dr. Wasserman. "They have had to take a defensive posture. But people other than the mother can provide different kinds of relationships. It has been shown that babies become attached not to those who just meet their physical needs but to those who play with them the most."

What is high-quality day care? "Of course, the more caretakers per child the better," says Dr. Wasserman, "but not if they are sitting around talking to each other. Also, an environment with a lot of toys and varied equipment is important. It's best to go and observe for a day to see if the children are kept clean and the staff pays attention to and plays with the children. Are the children on floor mats manipulating objects, or staring dully into space?

"Parenting is a continual letting go," says Dr. Wasserman. "A good parent teaches the child to leave."



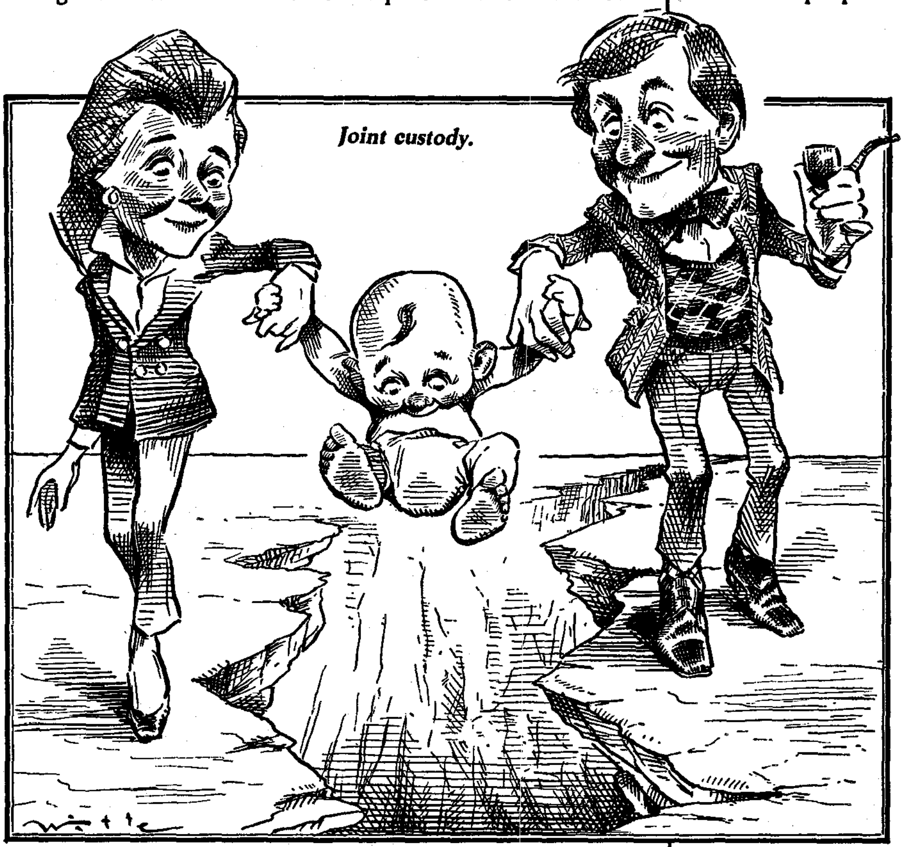
Low interaction.

ARGUING IN FRONT OF CHILDREN

■ **OLDTHINK:** Happy parents make happy children. Unhappy parents should get divorced because it will be best for the children. A cold, remote marital relationship is bad—it is better to argue and have things out in the open.

■ **NEWTHINK:** It is true that happy parents make happy children. However, a recent study of children of divorced parents by Judy Wallerstein and her colleagues in Marin County, California, showed that five years after divorce, while most of the parents were happier and better off than they were before the divorce, most of the children were not. They showed significantly more emotional and behavioral symptoms than they had before the divorce. Few of the children thought that life was better for them than it had been before their parents broke up.

"A good outcome of divorce for parents often involves a successful remarriage. But this success often represents a stress for the children, and one may then see the discrepancy between happy adults and unhappy children in its most dramatic form," says Dr. Shaffer.



Joint custody.

"Studies looking at the behavior and emotional problems in the children of bad marriages show that they are much worse in bad marriages where the parents shout at each other or are violent with each other—the high-interaction bad marriage," says Dr. Shaffer. "Children brought up in angry, quarreling, threatening homes are more likely to show disturbed behavior with other children, be more aggressive themselves, and get into trouble. They fight and become destructive in a pattern similar to their parents'. (However, arguing and shouting in a normally volatile family that frequently argues and makes up does not seem to have a particularly bad effect.) There is not such a striking effect on the behavior of children of bad marriages where there is relatively little communication between the parents, where they are distant and in control—the low-interaction bad marriage. The low-interaction bad marriage," says Shaffer, "is an adaptation, and the children don't do badly."

DIVORCE: CUSTODY

■ **OLDTHINK:** One-parent custody. Until the late nineteenth century, custody favored the father (from old English law: Furniture and all belonged to the father; the child was a chattel). Then, in the early twentieth century, the presumption turned in favor of the mother: the tender-years doctrine.

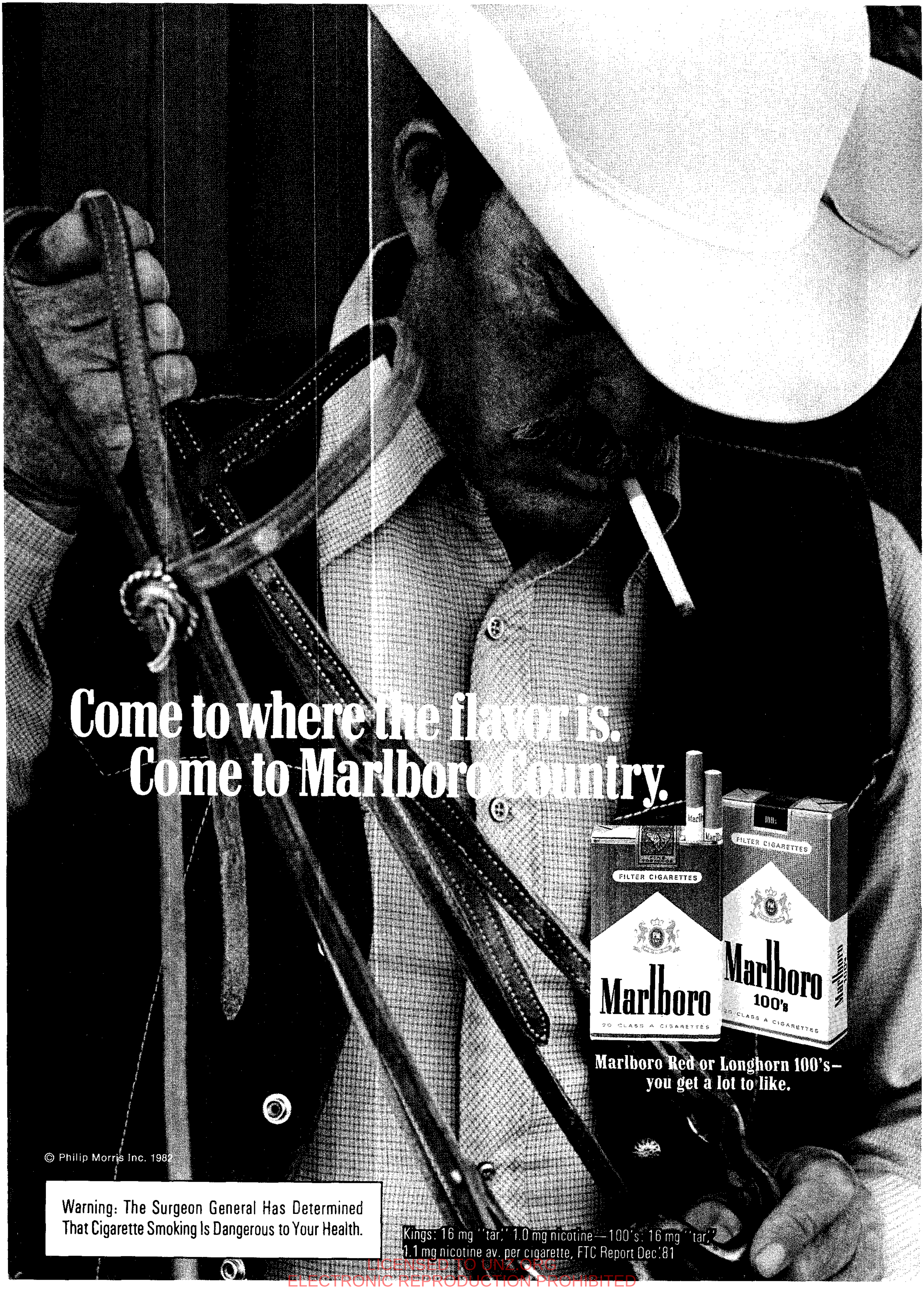
■ **NEWTHINK:** Joint custody. "Joint custody is an intriguing and potentially useful concept. It can mean almost anything the parents want it to mean," says Dr. Alan M. Levy, a child psychiatrist experienced in child-custody consulting. "There's a need for both parents to feel involved and participating and the child not to feel owned by one of them but shared. Already there is legislation in many states which tells the court to consider joint custody as the first option; only where the court is convinced such an arrangement cannot work will it move to single-parent custody. Similar legislation has been proposed in New York, but failed to pass. The arguments against it were that the court already has the power to award joint custody if it so chooses and that when two parents disagree about many things it doesn't make sense to award joint custody over their objections.

"The child's best interest is almost always served by having a good relationship with both parents," says Dr. Levy. "A part of the argument against joint custody had to do with notions of 'object constancy' (mother and/or father are there all the time) and stability in the environment. For child-developmentalists arguing against joint custody the old bugaboo was this constancy. They said the child should know what is happening next, where his bed is, where his teddy is. Therefore, they said, let him develop a reliable, consistent relationship with one parent rather than suffer the discontinuity of joint custody (two rooms in two households with different schedules).

"Now we think the child may be able to tolerate discontinuities in his relationships and his environment much better than was previously thought. Consequently, the notion of more sharing, more moving back and forth, may not even be harmful at all. If I had to pick the least detrimental alternative, it is better to have a relationship and a good bonding with both parents in joint custody than a consistent environment. This way, both parents can become what we call 'psychological parents.' You get a bonus of a good relationship with each parent as opposed to just one. Single-parent custody with a custodial parent and a visiting parent can put the child's ability to have two 'psychological parents' at risk."

Most opposition to joint custody, says Dr. Levy, comes from the mothers. He sees the "vengeful response" much more with women than with men.

"They have the most to lose. Now we see mothers who are more reluctant to share young children with the father—who is now more interested in participating. A lot of women have this trouble, even today. Now they are being exposed, whereas before they could hide comfortably in the 'tender-years doctrine' and the presumption in favor of the mother. Under the older notions, they had more going for them, including financial advantages. There's a big change in the social matrix in which this is expressed. They are caught in a period of social transition. For women, it's giving up their inherent advantage, and they have yet to fill in the gaps."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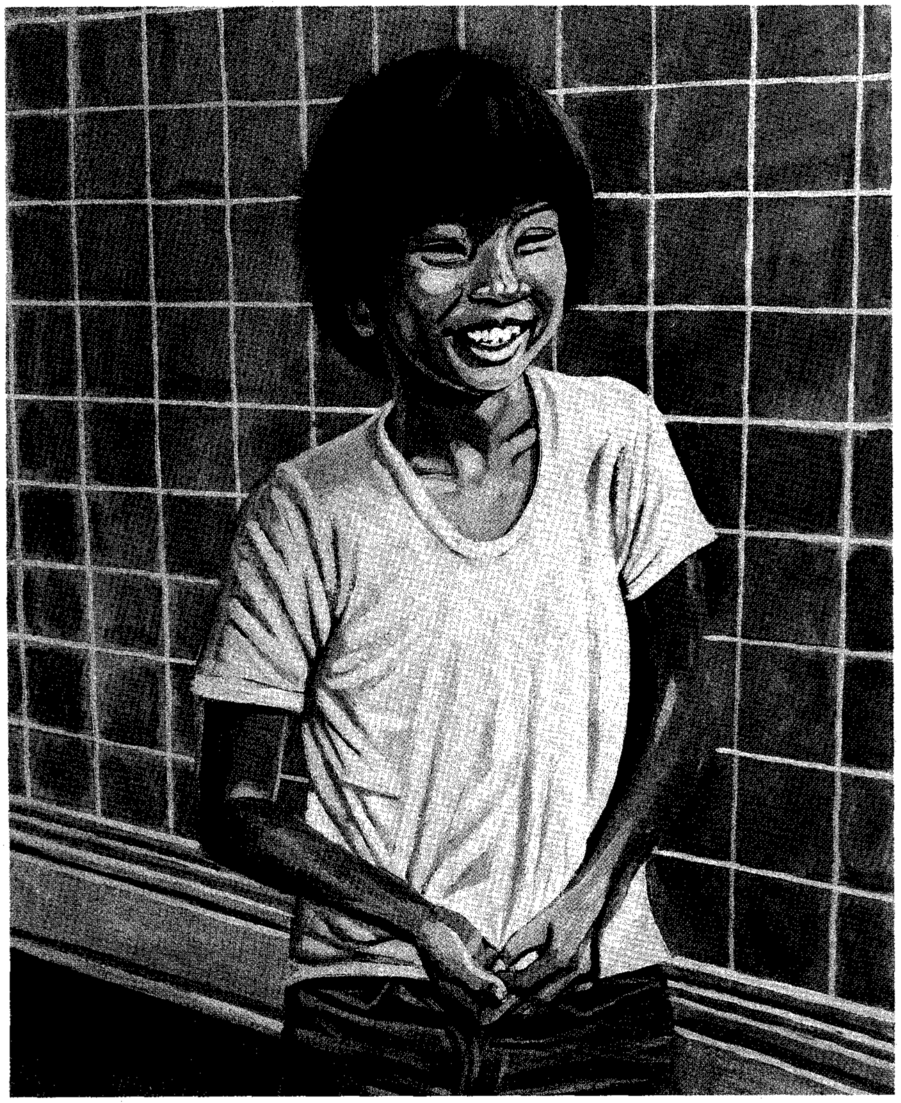
ANOTHER CITY

By Dinitia Smith

In the capital of contrasts, the starkest of all is between those who have and those who don't. But even for the children of want, life holds adventure, love, and hope. Five profiles:



MING: *"I wanna be Superman. I wanna buy a Superman coat, and when I'm bigger I'm gonna fly up in the air."*

MING

MING, A TINY SIX-YEAR-OLD WITH shiny black bangs hanging nearly to his eyes, never stops moving. From morning to night he is a whirligig of activity—giggling and wrestling with his friend Petey, building cities out of toy blocks, jumping up and down on the cot at his day-care center, squirming when a visitor tries to talk to him.

Two and a half years ago, Ming's family came from mainland China via Hong Kong to a four-room walk-up with a bathtub in the kitchen on Eldridge Street. The apartment is so hot in the summer that the children often sleep on the floor to capture a fleeting draft. Many of the tenements of Eldridge Street date back 100 years, to the time when the area was a center of Jewish immigrant life. Little has changed except the faces, which are mostly Chinese now. The old men in their yarmulkes and the Hebrew signs above the decaying storefronts are reminders of the cyclical nature of poverty and immigration. Eldridge Street is still the kind of neighborhood where many of the landlords put the hot water on only at night.

Ming, however, seems so happy and well adjusted that a bookkeeper at his day-care center was surprised to find his mother in tears one recent day.

A few weeks ago, Ming's father, who has always had a bad temper and who gambles and drinks, turned on Ming's mother with a knife. The elder brother ran to protect her and then fled in fear.

The names in this article have been changed.

According to the bookkeeper, Ming's father doesn't have a job. His mother works as a "hanger" in a sweatshop. She brings home about $130 a week, depending on the number of clothes she can hang. After school, the elder brother also works in the sweatshop as a presser, earning approximately $30 a week. Their combined income supports a family of six—Ming, his two brothers, a teenage sister, and his parents.

Ming shows few signs of the recent distress in his family—though he talks constantly of his elder brother and never mentions his father. "My brother always takes me to McDonald's and Burger King," he tells a visiting reporter at the Educational Alliance, a venerable community organization that once aided the Jewish poor and where Ming now goes to day care. "I love that. They have toys. My brother's going to buy me Pac-Man and Space Raiders, the TV game."

Ming has recently constructed an entire city out of blocks. The houses are close together, but each has a little front yard with a small plastic elephant in it. The construction is meticulous and neat.

"What's your favorite thing to do in a day?," Ming is asked.

"Petey and another friend are coming over and then we play," he begins to narrate in the present tense. "And then we throw water on Petey's head and then we go to his house and then we cook and then we play and then we be fighting. . . ." Ming gives Petey a karate chop.

"What do you want to do when you grow up?"

"I wanna be Superman. I wanna buy a Superman coat and shirt, and when I'm bigger I'm gonna fly up in the air."

If he had one wish in the world, what would it be?

"I'd wish that the whole world would be a magic circus and Petey would be the clown," he says. And with that he gives Petey another karate chop.

MELBA

MELBA IS A WIRY, ALERT TEN-year-old who lives in a public-housing project in northern Manhattan. She has chocolate-brown skin and a distinctive aquiline nose. Though she's in fifth grade, she reads at a seventh-grade level. Looking over the books neatly stacked in her room, she says her favorites are *The Little Prince, A Hero Ain't Nothin' but a Sandwich,* and the novels of Judy Blume.

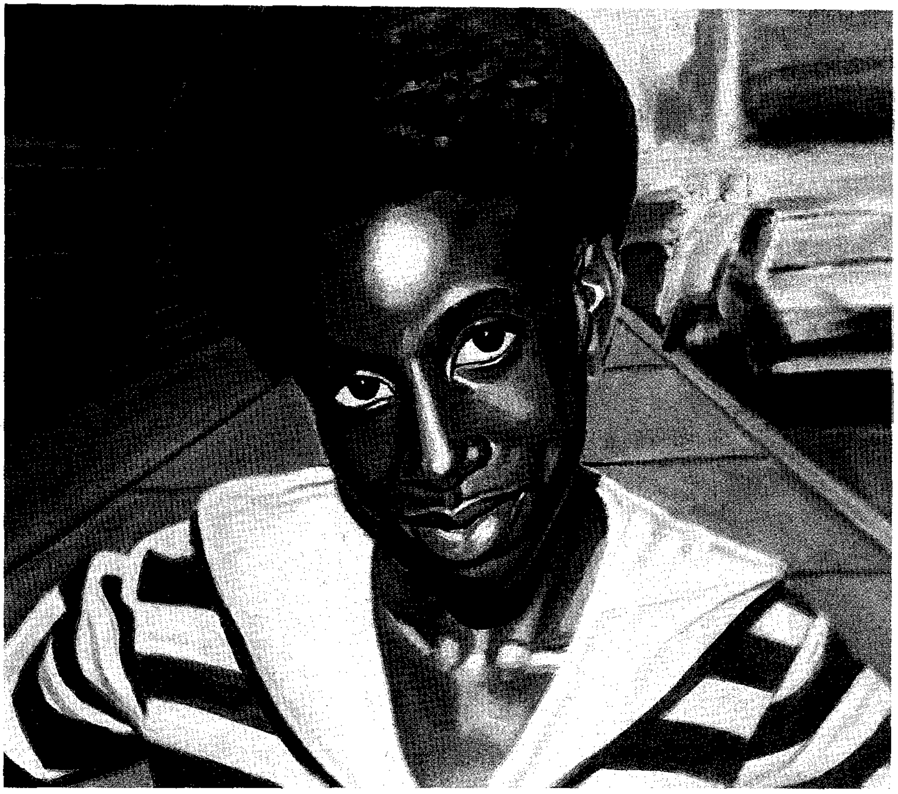
"I can read two books a day—no, *three,*" says Melba. "I start one in the morning, do one in the afternoon, and read one at night."

Melba lives with her mother, Ruth, and her half-sister, Dawn, who's one year old. Her mother works as a home attendant and sometimes receives welfare. "When I came out of the hospital after I was born," Melba says, "my mom looked for my father and he was gone. She needed money. I had to have Pampers and milk and clothes."

For a long time, Melba didn't know who her real father was, although he lived in the neighborhood and she knew the man by sight. When her mother told her the man was her father, "I didn't like him anyway," she says. Then she corrects herself. "I *do* care for him, but, you know, I can't *show* it."

Melba calls Dawn's father "Daddy" now. His name is Leon, and her mother says he's been a "great help" in raising Melba, although he doesn't live with the family. (Welfare regulations discourage the presence of a man in the house.) Soon Melba's mother and Leon will celebrate their tenth anniversary together. "We wanted to take a trip," she says, "but the money wasn't right. Leon's been having a tough time getting work. He's just gotten a job as a parking-lot attendant. So we're going to celebrate our anniversary by having a candlelight dinner with the kids."

Parked in the entryway to the apartment is Melba's blue ten-speed bike. "I got it for my ninth birthday," she says.



MELBA: *"I can read two books a day —no, three: one in the morning, one in the afternoon, and one at night."*

"When Melba needs something," says her mother, "her daddy and I and my mother put our money together and we try to get it for her."

Melba's favorite activities are bike riding and playing double dutch and hopscotch in front of the project with her best friend, Twyla. "We've known each other since nursery school."

In school, Melba says, "I get a lot of 'Excellent's and a lot of 'Good's and *no* 'Fair's."

Her mother interjects: "Melba can't mess around in school. I say to her, 'You better learn all you can now so you don't have to go from this job to that job. Look at all the trouble *I* had.' "

What does Melba want to do when she grows up?

"I wanna be a surgeon or a hairstylist or a teacher or a model," she says.

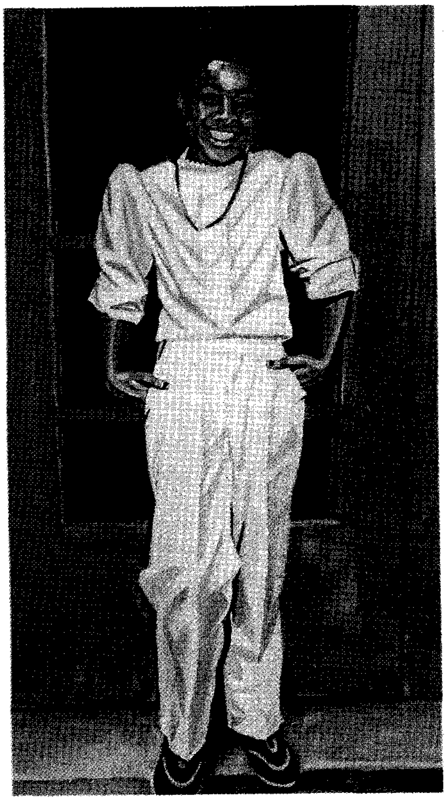
For Melba, who's wearing a pair of lilac-colored pedal pushers, a short top, and fashionable pumps, the world seems full of riches. "Every day my mom just piles me with money," she says.

MARIA

MARIA LIVES ON THE UPPER WEST Side with her grandmother in a once abandoned building that squatters rescued and that's now rented out by the city. Maria's father lives next door with his new family, and her widowed aunt lives down the hall with eight children. On a recent morning, twelve children from the three families came to watch Maria be interviewed.

The children comment in Spanish on the proceedings. Some giggle, push, or tickle their neighbors. The youngest, fifteen months, is having his bottle on the lap of an older child. "Aren't you gonna interview me?" cries Mike, eight. "No,

ILLUSTRATED BY ANDY JURINKO



MARIA: *"In the summer, I get up and clean until twelve and then I watch TV or play."*

me!" says Freddie, his twin brother.

In the midst of all this, Maria, thirteen, sits quietly, her skin pale gold, her brown eyes shining, and her hair straightened and rolled back in a sophisticated style. She has long, tapering hands and exquisite feet, and today she is wearing blue thong sandals. There are tiny heart-shaped earrings in her ears. Her voice is nearly inaudible, and she cracks her knuckles as she talks.

At one point or another, Maria has been a "little mother" to all these children. "When they were little I used to feed them and give them milk and change their diapers." Now, she says, on a typical summer morning, "I get up and start cleaning the house until twelve, and then I watch TV, or sometimes I go downstairs and play."

"Where is your own mother?"

"I last saw her when I was ten," says Maria. "I haven't seen her since." When she was two, Maria explains, her mother sent her to live with her father's mother. "My mother told me it was because her own mother was sick.

"I used to go and visit my mother on Saturdays and Sundays," Maria explains. "She has another little child from a different man. One day she wanted me to stay. I said 'yes and no' because I was used to it with my grandmother by now. Afterwards, my mother didn't want me to go over anymore. She was mad at me."

Maria's room is next to the kitchen in the railroad flat. There are no doors, only curtains, and the family must pass through it to get to the kitchen. It is stiflingly hot.

Along with her perfumes, she says her teddy bear, which sits on the bureau, is her favorite possession. "When I was ten I had it. It was given to me by a friend," she says.

Behind the bed is a plastic shoe rack with Maria's shoes, including a pair of bright-pink high heels. On the wall, her yellow bathrobe drapes from a hanger suspended from a nail. Near it is a picture of a clown. "My father gave that to me," says Maria.

Why doesn't she live with her father?

"You see, I don't *have* to live with him," she explains, "because he's right next door, and I can see him every day."

"Do you miss your mother?"

"I never think of her," says Maria, her voice very soft.

TYRONE

AT 2:40 A.M. LAST JUNE 25, TRANSIT police found an eight-year-old boy wandering alone on a northbound D train near 168th Street in the Bronx. The boy, a tall, slender, dark-skinned black, had been roaming for four days unnoticed. He gave the police a false name and claimed—falsely, it turned out—that he had been staying in a foster home. Some days later, when his true identity was finally discovered, Tyrone refused to return home.

The day after Tyrone was picked up, a doctor from the Children's Aid Society gave him a physical examination. The doctor found scars on his legs and arms. Some of them were fresh. Tyrone now says he was hit with "extension cords, a plastic belt, a broomstick, and a spoon—what else? And a shoe heel—that's all I can remember."

Someone at Children's Aid took a photograph of him to document the scars, and in the photograph he is smiling.

Placed in foster care, Tyrone was terrified of taking a bath. He thought the hot water would scald him. He also wet his bed at night, hiding the soiled bed sheets and pajamas.

"I wanna have a wife but no children," Tyrone tells a reporter.

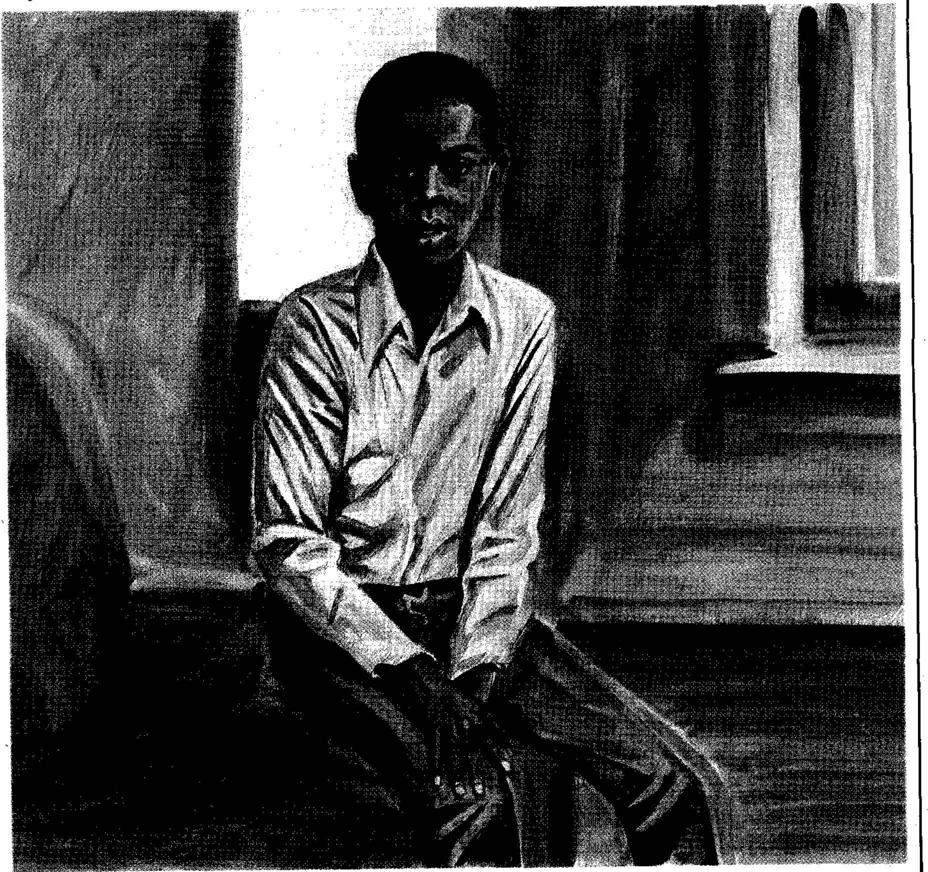
"No children?"

"You have to do something to have children. And I don't wanna do what they have to do."

"Did you see it on Tremont Avenue?" (His real mother lives in the vicinity of Tremont Avenue.)

"I saw it once, and that's why I don't want to stay there," Tyrone says.

According to a social worker, Tyrone was raised by a succession of relatives, mostly in South Carolina. His mother, who was unmarried when, at sixteen, she gave birth to him, felt she couldn't give him a proper home. She is the daughter



TYRONE: *"I wish I was rich and nobody knew, so they wouldn't rob me. I can't always wish for toys, because they break."*

of an alcoholic who died when she was six or seven, so she herself had been raised in foster care. When Tyrone was seven, he was brought north again to his mother because he had been running away. But by that time she had a new family. He was eager to help around the house, she said, but he also "played with matches" and lied.

Now Tyrone lives in a two-family house in the Bronx with a foster mother named Lorraine, whom he calls "Mom" and who is in her early fifties, and with her husband, Frank, 79, a retired carpenter. Tyrone doesn't like to leave Lorraine's side. Once recently, he found her sitting on the stairs of her house, resting. He ran up and hugged her.

"Mom, Mom! What's the matter? You sick, Mom? Can I get the doctor? I know how to call 911," he said.

"There's no need to call the doctor, Tyrone. I'm all right."

He continued hugging her. "Mom, Mom—don't get sick! If you get sick and leave, what am I gonna do? Who's gonna take care of me?"

When Tyrone is asked what he wants to be most in the world, his answers are encased in negative terms, in the manner of one from whom things have been taken. "I wish I was rich and nobody knew I was rich, so they wouldn't rob me," he says. And "I can't always wish for toys, because toys can break." And "I wish that nobody would ever get sick."

He fetches a glass of water and quickly places a coaster under the glass. "I want to help my mom," he says.

"You can help Mommy," says Lorraine, "but first you help Tyrone."

Tyrone's memories are filled with images of swimming.

"What did you do in South Carolina?" he is asked.

"I went swimming," he says, and then pulls out a certificate from his Bronx day camp, attesting to his skill as a swimmer and at other sports. "I'm the *best* at swimming and baseball!" cries Tyrone.

At his public school, in the Bronx, Tyrone is now in a special small class for emotionally disturbed children. The social worker in charge of his case says Tyrone will also be going into therapy with a psychiatrist this year. It's unlikely, however, that he will ever return to his mother, who insists she wants him back.

"If they send me back there I ain't gonna stay," says Tyrone. "I don't ever want to go back to Tremont Avenue."

STEPHEN

STEPHEN DESCRIBES HIS NEIGHBORhood as "busy, noisy, dirty, and tough." Red-haired, freckled, and blue-eyed, Stephen is the fourth generation of his Irish family to live in Clinton, the old Hell's Kitchen area of Manhattan. His father, a diabetic, works part-time as a bartender. His mother is a clerk in a nearby wholesale food company.

STEPHEN: *"We go fishing in Central Park. We catch turtles, crayfish, sunnies, and bass."*

Many of the kids in the area play in abandoned buildings and on the old Conrail tracks on 52nd Street.

"Me and my brother, we can go out alone if we're together," says Stephen, eleven. "But Mom doesn't want us running around like a maniac or hanging out with people that wanna kill people. Our boundaries are from 51st to 55th between Tenth and Eleventh. Sometimes we go fishing in Central Park. We catch turtles, crayfish, sunnies, and bass. The sunnies and the bass, we throw them back, the frogs we keep, and the turtles we take home as pets. Snapping turtles like to eat rocks. We feed 'em sand. It makes their gums harder. Mom says we can't keep 'em, but Dad says we can. My dad put his finger in the mouth of one once, and it bit his nail off, just like that," says Stephen, smiling at the memory.

"Sometimes we have fun, though," Stephen continues. "We rent rowboats, and this summer we ended up going swimming."

Isn't the water in Central Park dirty?

"Nah. It was okay, because we had our old sneakers on."

In the summer months, Stephen and his friends, who are black, Hispanic, and Irish, can also be found sitting on a fence in Clinton Park during softball games, yelling at the umpire.

" 'Throw that ump outta der!' we yell. Or 'Go get us a carton of eggs and we'll throw 'em at 'im!' He tells us to get down, and we climb up in a tree and yell at him from there, and then he can't find us."

Stephen used to like to play with his dog, Cherry. ("He hated black people because a black kid ran over his tongue. The dog almost ripped the kid's leg off!") "But then we had a fire," Stephen continues, "and we gave Cherry to someone to hold, and she gave him away."

Looming large in Stephen's mind is the memory of that fire. "There was a gas leak in our apartment, and I think it caught with the stove. I looked over at the light, and it was covered with smoke," says Stephen. "My brother was asleep and my sister woke him up, and he moved away and then a beam fell right on his bed. My father broke a window and we went out, but my brother was scared of fire escapes—a girl had pushed him off one once. He went back in, and my mother went after him, and the firemen rescued them. Everything was burned." As he tells this story, Stephen's voice grows quiet, and he looks away.

"The only thing we saved was a color TV—and something else? I don't remember what it was. Anyway, it was that other thing and the color TV. I had paid for half of it with my first-Communion money—that's when you get to drink the wine and you get the bread too. I got $107, and my father had some, and we put it together."

Stephen's family has seen a few hard times. He remembers once when they had moved to Queens "and my father worked in a furniture factory, and we only had money for spaghetti and bread for dinner." Stephen also remembers living with his mother's grandmother "because we couldn't pay our rent, and the mover took all our stuff."

But recently Stephen's family moved to an apartment in a new mixed-income housing project in the community, Clinton Manor. Stephen's mother thinks the new projects will help keep some of the Irish families from fleeing Clinton. She would like to send Stephen to Catholic high school eventually, but tuition is now up to $110 a month per child, and "he'll have to wait until he's older and can get a job to help pay for his schooling."

When Stephen grows up, he intends to be a professional hockey player. For now, he and his friends play hockey in the street using a crushed tin can for a puck.

"Stephen," he is asked, "if you had one wish in the world, what would it be?"

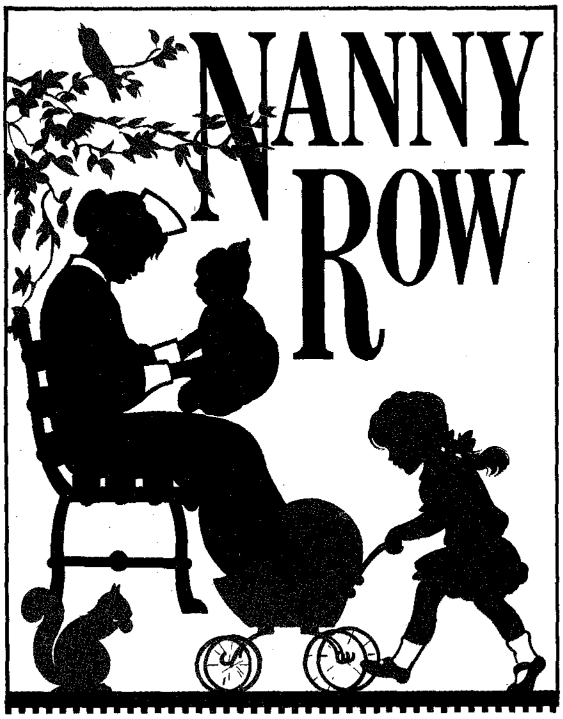
"That my father would get a car. He said he could get a nice Buick for $1,600, and it rides smoothly."

"Do you think he'll get it?"

"I'm not sure," says Stephen. ▬

By Julie Baumgold

NANNY ROW



'Good morning, ladies." The carriage brake is lowered. The nanny's rump gratefully settles. The child is sprung from his white Clippa-Safe hygienic baby harness, approved by the British Standards Institution. Another day has begun on Nanny Row.

They are back now. Back from the summer pushing the carriage along First Neck Lane, with the children all summer-blond and faintly gold-skinned. Back on Nanny Row, where no dog ever dares lift his leg and the man with the suitcases up the hill washing his poultices is totally disregarded. Here, on twenty feet of bench downhill from the 76th Street playground, sit fifteen or so of the last, Old Guard, live-in nannies, stout older women with heavy-duty shoes, surrounded by fair, pastel children. They look as if they have been sitting for 30 years, and many of them have. But due to immigration laws and age, they are becoming extinct. This little greensward is almost their elephant burial ground. They are the last. It will *all* end here. For Nanny Row, this nub of turf, is the very heart and center of all Upper East Side privilege (if it *is* a privilege to be raised by a nanny). Here, long before nursery school, the pattern begins, as nanny children play with other nanny children, leading to birthday parties, play dates, parents' meeting, the beginning of the whole social thing.

The nannies sit together, solid flank to flank behind an impenetrable barricade of navy-blue Silver Cross carriages (and rather ordinary strollers), the steel spokes gleaming in the sunlight, the tight hoods scrubbed and brushed, the wheels scraped, the baby pillowcases ironed, while in front of them the children shovel up the most unimaginably germ-laden Central Park dirt and select dainty bits of foliage and nasties for their mouths. Some crawl on the big rock up the hill. Others straddle their black plastic Highway Patrol cycles, though the nannies are forever pushing the mothers to buy horses or the tiny, tasteful VW car from the Laughing Giraffe. The nannies get up to call the strays back. There's a brief chase, sometimes a scolding or slap. Always they are untangling, teaching manners, morals, discipline. At least, the nannies know that the children are safe here. Safe with other nanny children.

"Caroline," one calls.

"Tyler, wait."

"*Sois tranquille,*" says one American nanny who talks only in French to her six-month-old.

No respectable nanny ever appears much before ten. And by 10:15 suddenly they are all there, arriving in twos at a stately pace. The English, the Scottish, the French, the particular friends paired for lifelong duty like squad-car couples. They never stay past noon or reappear before two, and they retire the children for their evening bath and a bit of compensatory guilt-ridden mothering by five. It causes a great social shame for nanny to show her face on a weekend or in the summer; most prefer to slink around Madison or Second Avenue, and some nannies, branded with inferior carriages, have spent their children's entire infancies on the streets.

Tradition, tradition: *A line of properly dres*

Nanny Row is completely segregated to the sorority. Its location shifts in winter, when the ladies migrate to the circle around the Hans Christian Andersen statue. It rarely moves to the 76th Street playground. That is where the daughters of the islands, in their jeans, sit in their own tight circles—the Jamaicans, the Filipinos. The nannies shun the playground as much as possible, wheeling in only for a quick push on the swing before lunch. But no sandbox effluvia on the Chat Botté clothes, the Absorbas and Petit Bateaus, the $75 Mogli sweaters for the six-month-olds, the hand-smocked dresses from the Women's Exchange. No dirt, no heat, no sand on the feet. No contact. There's rarely an Oshkosh overall appliquéd with cute stuff on Nanny Row.

IT'S HARD TO KNOW WHAT THEY TALK ABOUT ON NANNY Row. But such topics as whether Michael is eating his string beans and the weekend guests in Locust Valley loom large. Also mothers, those arch-foes sitting at home on the phone ordering the nanny's chops. Suddenly there were all these women who started leaving home with their

Photograph by Andy Levin/Black Star.

slim leather envelopes filled with “work.” They all had “arrangements” and “situations,” the nightly panic when the daytime lady went home and the child clawed the elevator doors, sobbing.

Mothers! It’s their fault Nanny Row exists. Because all this led to the islanders in the playground driving the nannies to the benches. So, naturally, mothers are discouraged from sitting on Nanny Row. About five young society women were the only ones who sat there on their nannies’ day off. And by mid-season they took to huddling on the ends of benches, eventually retreating farther up the hill, where they talked about substitute nannies for the nannies’ day off. No, mothers are banned from the nanny camaraderie. It’s bad enough when the poor novice mom wheels past and finds 30 nanny poison-dart eyes taking inventory.

One wonderfully fraught moment last fall Mrs. O. made her first and last appearance on Nanny Row. She was with her nanny and young son. It was a fatal mistake. She was wearing tight purple pants tucked into very high-heeled maroon boots of the sort favored in doorways on Lexington Avenue in the Forties and some sort of tan cashmere fling-and-wrap thing. Probably old Halston but very dubious from a nanny point of view. The nannies were completely thrown. The signals were so confusing. Obviously this was a society woman—she still had her tan, the blondy-blond hair, the right, impossibly large Silver Cross, and her nanny in tow—and yet the pants, those boots! Her nanny tried to look removed. Mrs. O. perched on a bench for a few painful moments and then dashed off as if she had forgotten something terribly pressing at home, leaving the nanny in solitary control.

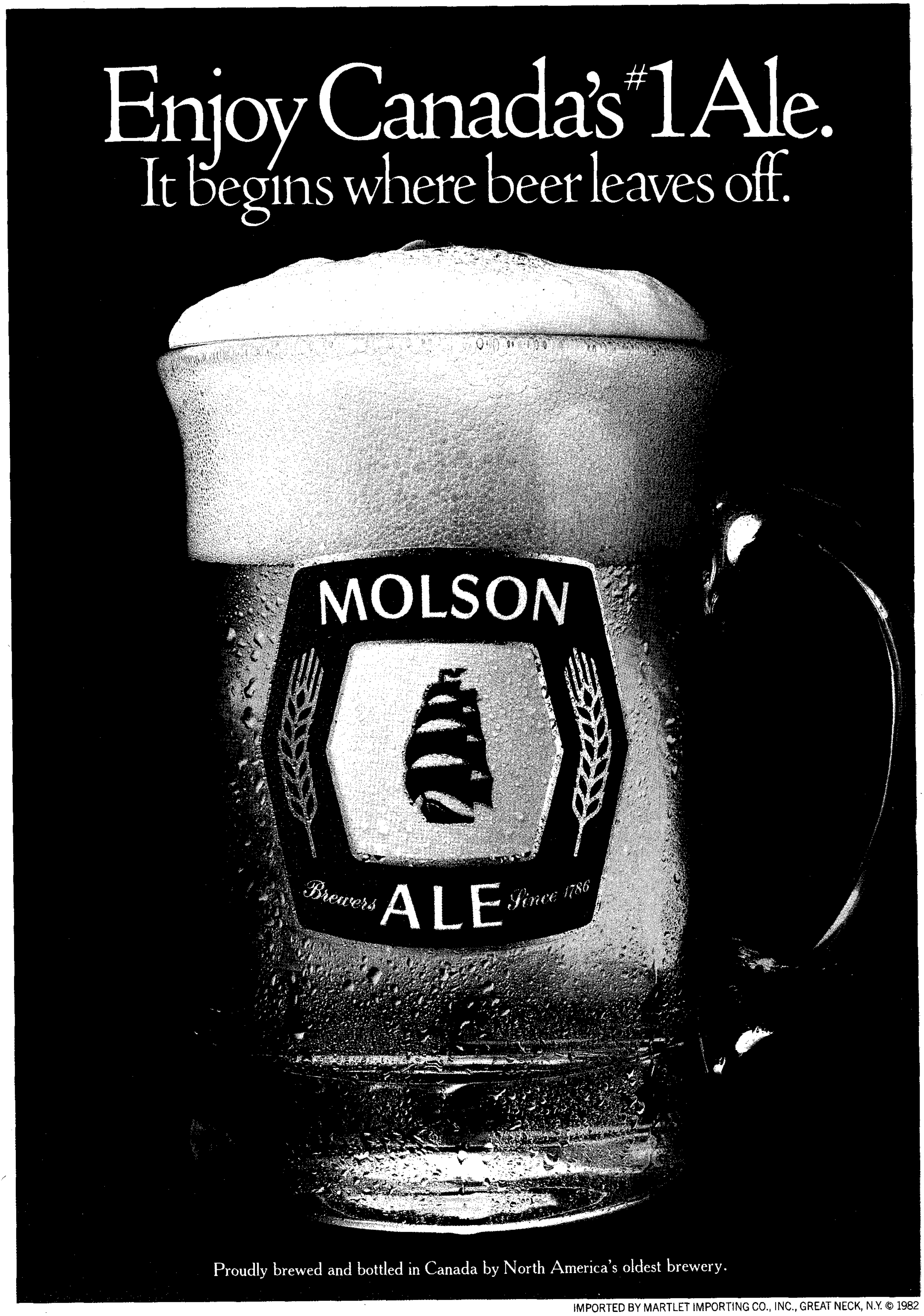
nnies, the last of a vanishing breed, mind their properly dressed children in Central Park, off East 76th Street.

“GOOD MORNING, LADIES.” IT’S THE FEARSOME NANNY X., one of the independents, well into her seventies and still devotedly pushing. Nanny will have little to do with the ladies. She doesn’t sit with them anymore. Since her particular friends have all retired, she knows she is one of the last and she is somewhat bitter.

How can you explain? The passing of standards. The fearful laxness. It’s as though her whole life has gone downhill from 1924, when she started as a nursery maid for Lord H——. It’s not that she expects little boy bearers to push the pram, as they did when she was in India. She has almost adjusted to First Avenue apartments, with the one servant who does *everything.* But at home the Princess of Wales goes and hires some girl, and she isn’t even a *proper nurse.* This is awfully bad for the nannies, a real slap in the face. One does need some training, and now there won’t be any training in the nursery. Just the daughters of the islands, with their naked instincts. The dust will crawl up the carriage spokes and along the undercarriage, and who will be there to put on white cotton gloves and scour for half an hour every night? Who will be there to scrub the rubber nipples out with salt, as Lord H——’s nanny trained her to do, to knit the proper booties and sweaters and leggings, import the Clippa-Safe, pin the ironed diaper to the bed sheet with four firm pins? Who will be there to stand up for white clothes on infants, pure cotton and wool, fresh vegetables, hand washing, and her pay in an envelope? Who will be there to check the weather forecasts and never go out in winds above fifteen miles per hour? Nurseries will decline. Mothers won’t be told about the proper utility table from Woolworth’s (Nanny X. raised five Woolworth babies, and she is loyal), the right hat, the right toys. People will take carriages out with those awful dangling dolls on them. (Nanny X. is so tough she made one mother take the dolls off her carriage at the interview.) And the babies? Girls will wear caps and rompers and sweaters that button on the wrong side. No, there will be no more nanny in her dark coat and Liberty scarf (never white shoes outside), her soft flannel apron cut from a blanket for mornings and bath time, her short-sleeved white blouse and navy skirt, her white uniform in between. Who will be there to oversee that fearful incompetent, the mother? You have to watch them all the time. Count the nipples, make sure they aren’t sneaking in a little tittie in the night.

That old heart with all its tenderness preserved for people under twelve months and a few female cronies is breaking. Manners. Standards. Things aren’t being done the way they used to be. No, Nanny X. won’t sit down, thank you.

LAST SPRING A CERTAIN CONFRONTATION OCCURRED ON Nanny Row. It started as an undefined rumble. And then, bursting out from the 77th Street tunnel came 40 ghetto kids on roller skates holding giant box radios. Faster and faster they rolled. Shouting, laughing, dancing. An inexorable, brightly dressed tide. There they were, full speed, dripping with Popsicles, Devil Dogs—all the strictly nanny-forbidden foods. For a moment the nannies were stricken. Then, with a single movement, a masterpiece of choreographed instincts, the nannies scooped up their little children, clasping them close to their knees or on their laps. Safe, safe under their wing until the threat had passed, as all invasions do, or did, once upon a time, on Nanny Row. ■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THE CHILD-CARE PERPLEX

By Jane J. Young

Charles and Diana were lucky. They heard that Barbara Barnes, a thoroughly modern professional who had looked after the children of Princess Margaret's lady-in-waiting for fourteen years, was out of a job. Naturally, they signed her up at once—to keep things under control in Prince William's Kensington Palace nursery.

For less well-connected New York mums and dads who have no access to the royal grapevine and can't afford a prince's ransom, finding and keeping an acceptable baby-sitter is not nearly so simple. Fortunately, it's not impossible either. All it takes is resourcefulness, good hiring instincts, a willingness to compromise, and more money than you'll want to spend.

To find Mary Poppins, you can advertise or answer ads in the New York *Times* and the *Village Voice,* in neighborhood weeklies, or in ethnic newspapers like the *Irish Echo.* Other methods include buttonholing friends and *their* nannies; asking doormen; tacking up notices in local banks, stores, or dance and music schools; pestering your pediatrician; checking with neighborhood churches, social-welfare agencies, and senior-citizens' centers; and eavesdropping (one woman I know found her baby-sitter after overhearing a conversation on a park bench).

If you don't trust your recruiting skills, a commercial outfit that prescreens applicants may be the easiest (if not the most economical) route. Reputable child-care agencies will interview prospects in depth, get two written job references from each employee, check previous employers by phone, and insist on stability and relevant working experience. To make a harmonious match, an agency will take time to pinpoint your needs, and some will replace rejects within 30 days. Agency commissions range from 10 percent for short stints to 18 percent of a month's salary for live-in nursemaids. Some agencies have "fee paid" positions: You pick up the tab, usually two weeks' salary. There are also referral services that charge a flat fee or include their commission in the hourly rate.

Mary Poppins doesn't come cheap. Sleep-in and live-out nursemaids charge from $130 to $350 for a five-day week. (There's no standard term among child-care agencies for a woman who devotes herself full-time to the care of your child, with no housekeeping duties other than tidying his room, fixing his meals, and doing his laundry. For consistency's sake, we call her "nursemaid," a formerly common term that seems to have gone out of style.) Heavy-duty housekeepers fetch $175 to $250. (A housekeeper is a substitute mother—she'll do all the cooking, cleaning, and child tend-

Illustration by Terry Allen.

ing that a mother would be expected to do if she were home.) Cultivated governesses command even more—from $250 to $350 a week. Trained infant nurses get that, too, while casual baby-sitters cost from $3.50 to $6 an hour, plus carfare. Very few agencies provide "real" nannies (that is, women who have been trained at a nanny school in England); those that do provide them charge you $250 a week and up for their services.

Pay *any* domestic employee (including teenagers) more than $50 during a three-month calendar quarter and you're liable for F.I.C.A. (Social Security) payments of 13.4 percent. If you spend more than $500 per quarter, add New York State Unemployment Insurance (initially 3.7 percent) unless your sitter is a teenager; under New York's Unemployment Insurance Law, "the term 'employment' does not include services as a baby sitter at the home of an employer by a minor." Spend $1,000 per quarter and federal unemployment tax of not more than 3.4 percent becomes mandatory. Workers' Compensation Insurance, available from private carriers or the State Insurance Fund, is necessary if you employ someone for 40 hours a week or more, and is probably advisable in any case.

At their baby-sitter's request, many parents don't file Social Security forms, but the I.R.S. metes out stiff penalties if it catches up with the offenders, and they won't be eligible for increasingly generous federal child-care tax credits for single or married working parents. If your family's 1982 gross income is over $28,000 and your yearly child-care expenses, in or out of the home, are at least $2,400 per kid, you can deduct $480 for one child, $960 for two—more if your income is lower. The New York State tax credit runs as high as 20 percent of your federal credit.

Before you hire a nursemaid from *anywhere*, call previous employers and check for yourself. Listen for telltale signs of hedging or hesitation. Ask leading questions: Why did she leave? How many days was she sick? Did she watch TV a lot? Did she spend hours on the phone? Did she come on time? Did she take the kids out of doors? Was she honest? What did she do when one of your kids got out of hand? What did you like best—or least—about her? Would you choose her again?

When you interview your understudy at home, be sure the kids are around, and leave them alone with her awhile to see how they hit it off. If you don't want a mother substitute who's wedded to the soaps or convinced your child is possessed by the devil, find out all you can about her background, attitudes, and behavior. Be specific. Instead of "How do you discipline?" or "How do you handle emergencies?" try "If Josh bashes a kid in the playground, refuses to eat his lunch, or gets a deep cut, what would you do?"

The agencies listed here charge from $130 to $350 a week for a child companion.

Watch out for gaps in the résumé. A woman I know found out too late that her charming but tremulously sensitive 33-year-old baby-sitter had taken six months off from her previous job as a secretary to have a complete nervous breakdown. If you want your sitter to arrive on time (or at all), make sure she lives only a few subway stops away. Above all, look for calmness, flexibility, warmth, patience, enthusiasm, energy, sense of humor, a genuine liking for kids, and a positive outlook on life—and trust your gut-level response.

Even harder than finding a first-rate nursemaid is keeping her. One frantic working mother with three *enfants terribles* was forced to leave her job after she went through five baby-sitters in as many months. Be up-front about your requirements, and mention the worst first. If she'll have to water 80 plants, clean up after the dog, or monitor your hyperactive child's diet, say so. Be specific about pay, number of sick days, vacation time, meals, payment of taxes, and salary review, and after she's hired, don't add laundry and sewing to her tasks unless you're prepared for a quick exit. Some parents wisely pay their nursemaids through long vacations and the summer months even though the kids are away. Those who "lay off" a housekeeper during July and August usually need a replacement in the fall. Communicate with your sitter regularly, be clear about instructions, teach your kids to respect her authority, and forget about perfection: She may be a terrible cook but a terrific hugger.

Parents with extra space and hectic life-styles often seek an all-purpose sleep-in nursemaid-housekeeper. Most native-born sitters will not sleep in, however, and restrictive immigration policies as well as better opportunities abroad have cut off the supply of live-in nursemaids from Europe. In the past few years, the United States Department of Labor has tightened the rules for sponsoring live-in domestics from everywhere, including South America and the Caribbean, and enforcement is strict. It's no longer enough to be able to afford live-in help. You must prove that you need a domestic worker during evening hours for *business purposes*—because you work at night or because you're attending school to upgrade job skills or because you need a helper at business entertainments.

Sponsoring a foreign live-in nursemaid can take as long as two years and involves submitting recent tax returns and showing that you've sought native-born help through every available means. Even after you've gone the whole route, your candidate for a "green card" may be turned down.

Some domestic agencies will help you to sponsor. Others, discouraged by added strictures in an immigration bill recently approved by the Senate that offers amnesty to many illegals and inflicts harsh penalties on employers caught knowingly hiring an "undocumented alien," won't touch sponsorship with a ten-foot pole. (Penalties, if the bill is passed by the House and signed by the president, would be a fine of up to $2,000 and up to six months in jail for employers who repeatedly break the law.) Instead, they'll recommend expensive live-in nursemaids who are already citizens.

Here is a selection of some of the best baby-sitting services in town. Some are licensed as employment agencies by the Department of Consumer Affairs, which requires the posting of a bond and provides a mechanism for the hearing of complaints against the licensed agency. Not all child-care services need a license, however; those that do not are nonprofit organizations, nonprofit schools and colleges, and those agencies that the mother pays directly, rather than paying the nursemaid or baby-sitter. If a D.C.A. license is important to you, ask the agency you're interested in for its D.C.A. license number. Or check with the D.C.A. at 577-0111.

AGENCIES

ANY RUNDOWN OF CHILD-CARE services in this city starts, naturally enough, with the **Fox Agency** (14 East 60th Street, 753-2686); see Marie Brenner's rendering of a day in the life of Mrs. Frances Fox, doyenne of the child-care set, on page 12.

Her infant tenders fetch up to $70 a day for 24-hour duty. "Some of my baby

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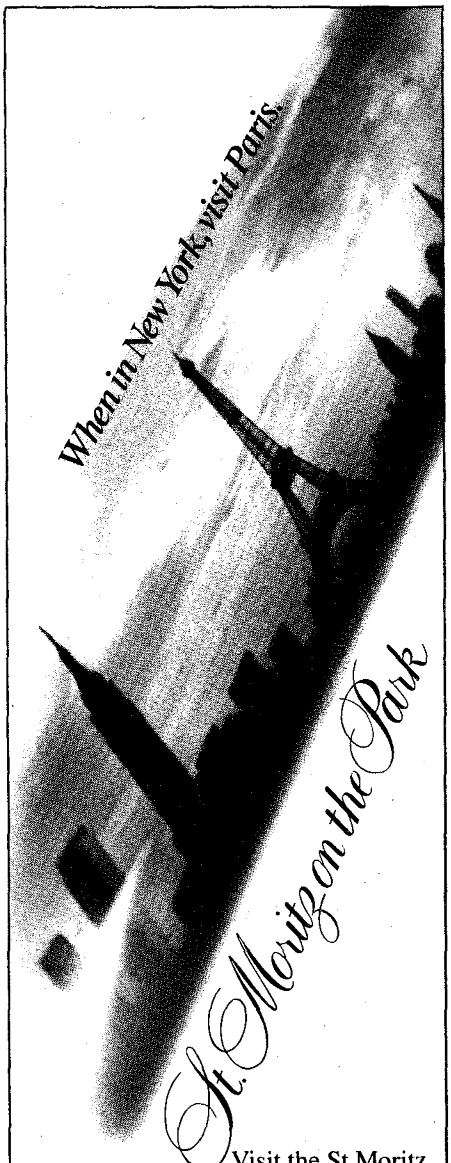

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nurses know more than the pediatricians!" she claims. For children three months old and up, it's $50 to $70 a day. The agency also supplies nurses who'll take over while you're away or go on vacation with you.

Sleep-in nannies and governesses with green cards, qualifications, and excellent references are hard to come by. "I get a hundred requests for every one I can fill," sighs Mrs. Fox. "It's terrible for working mothers and divorced or widowed fathers who've got custody of their kids." Still, she'll do her best.

For permanent help, the fee is two weeks' salary; for temporary baby nurses it is 10 percent of the nurse's wage. You can make an appointment to see Mrs. Fox by phoning Monday through Thursday from 7:30 A.M. to 2:30 P.M. and Fridays till 1 P.M. Don't come without calling.

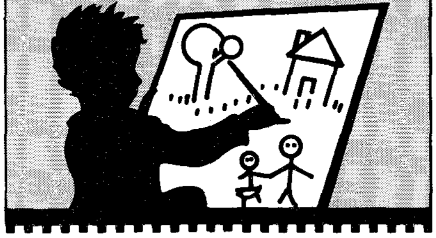
TOP-NOTCH CHILD CARE OF ALL KINDS IS available at the well-known **Avalon Nurses Registry** (30 East 60th Street, 371-7222), owned and run by Carole Seskin. Avalon began as a governess agency 35 years ago and still sends out nursemaids who are like Central Casting's notion of a nanny. Professionally trained live-in infant nurses get $60 a day. Live-out infant nurses cost $5.50 per hour, while baby nurses for tinies six weeks to six months old get $4.40 per hour. All these rates include the agency fee.

Mature, experienced full-time caretakers who'll also do light housekeeping can be hired on a live-out basis for $175 to $225 for a 40- to 50-hour week, plus 14 percent of the first month's salary. Permanent part-time nursemaids get $4 to $5 an hour, plus a 10 percent agency commission for up to the first ten weeks. Live-in housekeepers with green cards cost $175 to $225 a week, plus 18 percent of the first month's salary.

Avalon is known for providing relatively low-cost, last-minute baby-sitting—$3.50 to $5 an hour, based on the age of the child, plus a 10 percent agency fee and carfare. "We've gotten a call at six in the morning from a working mother with a sick kid and we've helped her on the spot," says Eileen Seskin, who heads up the child-care section. You can reach Avalon 24 hours a day, seven days a week.

LAUNCHED 50 YEARS AGO, THE **Finnish Employment Agency** (206 East 85th Street, 288-6562) staffs society households with butlers, chauffeurs, and cooks. In addition, the agency provides infant nurses for $50 to $60 a day, plus carfare and lunch. Live-in nursemaids get from $200 to $300 a week, plus a fee of 18 percent of one month's salary. Experienced live-out nursemaids get $6 an hour on a part-time basis or $200 to $300 for a five-day week. Mother's helpers—girls eighteen and older with little or no experience—fetch $125 a week. Baby-sitters will cost you $6 an hour, plus carfare and an agency fee of 10 percent.

The I.R.S. requires you to make Social Security payments for your baby-sitter.



You'll pay an agency commission of 14 percent of the first month's salary for permanent full-time live-out help, 12 percent for steady help working six hours or more a day, and 10 percent for permanent live-out help working only four to five hours a day. For temporary help, it's 10 percent of the total salary. There's a one-month guarantee; if the person is not suitable, you pay 10 percent of what she's already been paid. The agency is open Monday through Thursday from 9 A.M. to 5 P.M. and Fridays till 3 P.M.

THE **Park Avenue Home Employment Agency** (118 East 59th Street, 753-5950) has sleep-in nurses for newborns for $60 a day, $80 for twins, more for triplets. Sleep-in full-time nurses for babies past the infant stage cost at least $250 a week for one child, $300 for two or more. Sleep-out baby nurses for moppets three months and up earn $5 an hour, plus carfare. For housekeepers who also do child care, expect to spend between $200 and $250 a week, live-in or live-out, depending on chores, number of children, and previous experience. Part-time nursemaids who'll pitch in a few days a week get from $5 to $6 an hour. For parents who can afford to spend $300 and up, the agency will furnish full-time live-in European governesses who can speak two or three languages, who can help kids with their homework, and who drive.

There's a 10 percent commission on infant nurses who stay up to eight weeks. For permanent full-time live-in help, you pay 18 percent of the first month's salary.

Fees for live-out help depend on the number of hours worked per day. Up to four hours, it's 10 percent of a month's pay; up to six hours, 12 percent; more than six hours, 14 percent. You should be able to get baby-sitters in emergencies at Park Avenue—the charge, $6 an hour for infant sitters, $5 an hour for children over three months, plus carfare. Call Mrs. Szilagyi (See-*log*-ee) for child care only, or Mrs. Wagner, who handles housekeepers, Monday through Friday from 10 A.M. to 3 P.M.

AT THE **Adele Poston Domestic Agency** (16 East 79th Street, Room G4, 879-7474), a recently created division of one of the oldest and most respected nurses' registries in the city, directors Susan and Jerry Bohne (he's currently president of HANRA, the Household Agencies and Nurses Registries Association of New York) provide full-time housekeepers, both live-in and live-out, with salaries ranging from $175 to $250 a week; the average is $200.

Sleep-in candidates must have green cards and verifiable work experience. "We don't handle sponsor positions, mainly because the applicants usually have no checkable references," says Susan Bohne. The agency places steady part-time housekeepers for from $5 to $7.50 an hour, depending on their background and experience.

You'll pay two weeks' salary for a permanent full-time or part-time person. The agency guarantees to replace an unsatisfactory worker within 30 days. You can reach the Bohnes Monday through Friday from 9 A.M. to 5 P.M.

IN BUSINESS 40 YEARS, THE **Arit Employment Agency** (200 West 72nd Street, 874-0466) is owned and managed by "Ms. Rose," the placement officer, who makes her placements with zest and humor. To serve working mothers, she specializes in full-time sleep-in and live-out nursemaids who do light housekeeping ("And don't ask me what light housekeeping means!"). These flexible child tenders–light housekeepers cost $175 to $250, depending on previous experience and the number of children in your household.

You can also get trained, experienced infant nurses who'll tend newborns for up to six months, sleep-in or live-out, for $225 to $300 a week. Ms. Rose also supplies post-baby nurses, or "infant monitors"—mature women skilled with infants—for $200 to $250 a week. For $250 to $300 a week, Arit will provide governesses who will supervise schoolwork; a French governess gets $350 a week.

You'll pay two weeks' salary for permanent full-time help, and 10 percent of the first eight weeks' salary for the infant nurses. You can reach Ms. Rose Monday through Thursday from

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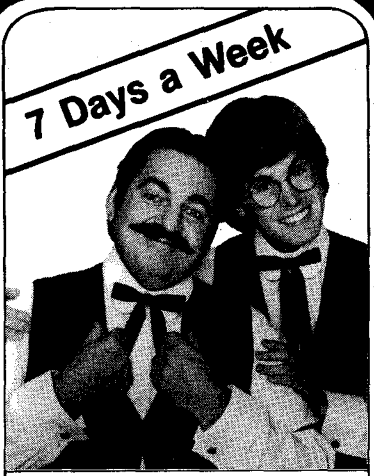

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FORMER SOCIAL WORKER ELAINE SANDLER, who recently took over the 38-year-old **Lynn Agency** (2067 Broadway, at 72nd Street, 874-6130), is herself a working mother with three-year-old twins; she knows how hard it is to find a good nanny, especially for those who need live-in help, and she'll gladly assist you if you'd like to sponsor someone. At Lynn, housekeepers who do heavy cleaning and care for the kids get $160 to $225 a week, live-in governesses who "educate and stimulate but do almost no housekeeping" (widowed ex-teachers with grown children, for instance) get $250 to $350. Full-time live-out nursemaids (less in demand, according to Mrs. Sandler) get $150 to $200 a week, and if you need someone two or three days a week you'll pay $40 for an eight-hour day, or $5 an hour. Cook-housekeepers who can serve up better-than-average meals and mind older kids fetch $200 to $250, while mature women experienced with infants get $50 a day. The agency charges two weeks' salary for live-in positions, 14 percent of a month's salary for permanent live-out help, and 10 percent for short stints. The Lynn Agency is open from 9 A.M. to 5 P.M. Monday through Friday.

DON'T LET THE NAME FOOL YOU: THE **London Employment Agency** (767 Lexington Avenue, near 60th Street, 755-5064), co-directed by Jennifer Dobbs and Christine Ruckert, provides permanent part- or full-time live-out nursemaids from all over the world, though the agency can furnish a few highly trained English nannies and governesses for $250 a week and up. Full-time child minders who do only light housekeeping get from $175 to $225 a week, depending on experience, hours, and the number of children and their ages. "We accept only people with excellent references and a stable work background," Miss Dobbs says. Steady part-time help costs $6 an hour. There's a fee of 14 percent of a month's salary for live-out full-timers, 18 percent for live-ins (currently in short supply). Call Monday through Friday from 9 A.M. to 5 P.M.

ALTHOUGH IT'S BEEN OPEN FOR ONLY two years, **Gilbert Child Care Agency** (206 East 81st Street, 744-6770), owned and directed by former marketing and advertising executive Nancy Gilbert, has acquired an excellent reputation among child-care cognoscenti and caters to an upscale clientele. Miss Gilbert says she won't accept anyone who hasn't logged a minimum of three years' experience and stayed with one family for two years. "I'm looking for warmth, genuine love of children, and, above all, reliability," she says.

The agency doesn't supply live-ins.

MARIANAS

Exerpts from Gourmet Magazine
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but offers full-time live-out nursemaids or housekeepers for $150 to $250 a week, with a fee of 14 percent of a month's salary. Miss Gilbert will also provide sleep-in nurses for newborns for $50 to $75 a day, depending on training and experience (registered nurses get top dollar). For a part-time nursemaid a few days a week you'll pay $3.50 to $5 an hour plus a $75 finder's fee. But if at any time within six weeks you declare yourself unsatisfied with the nursemaid and Miss Gilbert can't replace her, she'll give you a prorated refund.

You can also get casual day or evening baby-sitters here at $4.75 an hour for infants up to six months, plus 50 cents for each additional child; you'll pay $4 an hour for one child over six months, plus 25 cents for each additional child (the commission is included in the hourly rate). Call Miss Gilbert Monday through Friday from 9 A.M. to 5 P.M. and Saturdays and Sundays from 11 A.M. to 2 P.M.

LESLIE WEINBERG, A FORMER SOCIAL worker, and Janet Schoenwald, previously a teacher, run the **Hand-in-Hand Agency** (116-55 Queens Boulevard, Forest Hills, Queens, 268-6666), which furnishes part- and full-time child tenders, both sleep-in and live-out. The proprietors will work with parents who'd like to sponsor a foreign live-in baby-sitter. Expect to pay anywhere from $150 a week for someone with little or no experience to $250 for a highly qualified, take-charge person. The average weekly salary for housekeepers, live-in or live-out, is $175 to $200.

For sleep-in positions, the employer is generally charged one to two weeks' salary. For full-time sleep-out positions, the employer pays 14 percent of the first month's salary. Steady part-time baby-sitting (up to three days a week) costs $3.50 to $5 an hour plus a 14 percent agency commission.

Hand-in-Hand provides sleep-in nurses for newborns for $50 to $65 a day, depending on the number of children in the home, and there's an 18 percent commission. Casual baby-sitting (a minimum of five hours) costs $5 to $6 an hour, which includes the agency fee. If you call 24 hours in advance, you can get a sitter for the next day. There's a four- to six-week guarantee on permanent positions. The office is open Monday through Friday from 9 A.M. to 5 P.M.; leave a message with an answering machine on weekends and in the early evening.

YOU CAN CALL GENIAL FORMER NURSE Sheila Nicholson 24 hours a day, seven days a week (she's got a beeper), at the **Babysitting Service of Queens Agency** (136-65 Roosevelt Avenue, Flushing, Queens, 961-8111), which also serves Manhattan and Brooklyn. She provides

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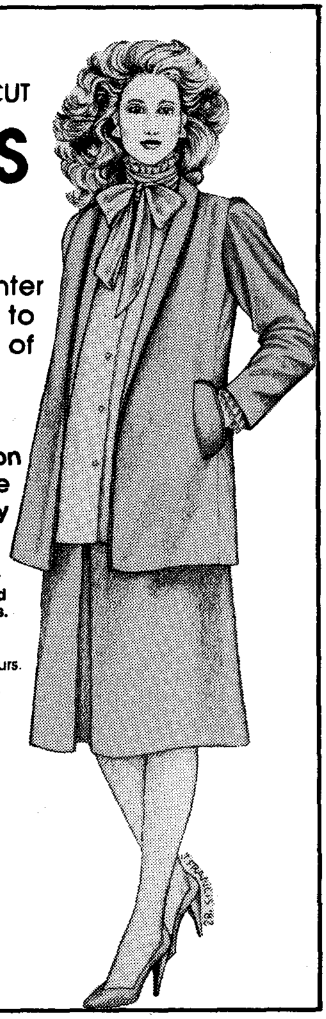

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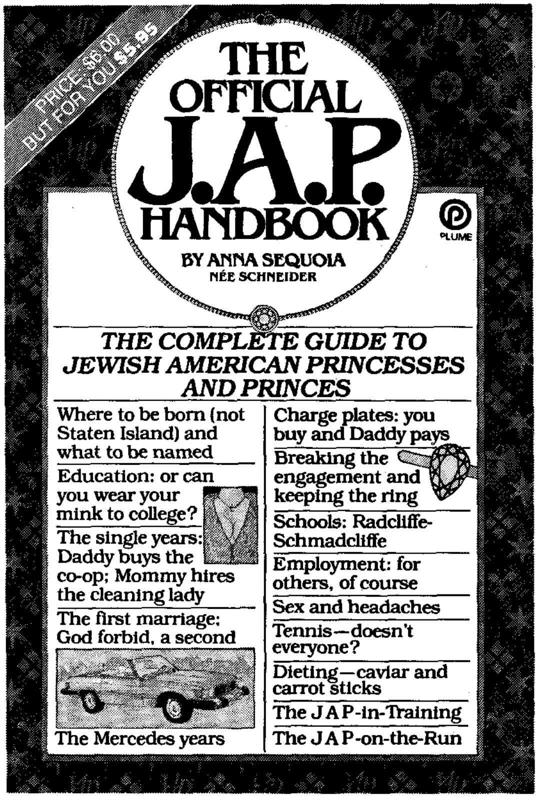

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GINA AND DAVID WEXLER OWN THE **Austin Agency** (71-09 Austin Street, Forest Hills, Queens, 268-2700), a family business for 58 years and one of the best-kept secrets on the child-care scene. "We don't advertise," says Mrs. Wexler, herself the mother of six grown children. "We are highly selective and prefer to find our clients and applicants through word of mouth."

Live-in infant nurses, available on short notice, will not only pamper your newborn but do light housekeeping and teach you the tricks of the trade. "One of our best baby nurses is the oldest of thirteen and has twin and triplet siblings," says Mrs. Wexler. This marvel (and other seasoned infant tenders) can be hired for $50 a day if the baby is bottle-fed, $52 if breast-fed, and $2 extra for each additional child in the home (the agency fee is included).

Full-time or part-time live-out nursemaids and housekeepers fetch $4.50 an hour plus carfare; the hourly rate is less for ten hours a day. If you need an all-day kiddie companion, you'll pay $4.95 an hour, but don't call here for emergency baby-sitters.

The fees for steady live-out help are 12 percent of a month's salary for less than 40 hours a week and 14 percent for 40 or more hours a week. You can reach the Wexlers Monday through Friday from 8 A.M. to 4 P.M. and Saturdays till 10 A.M. They've sent baby nurses as far away as Cannes and Tel Aviv, but they specialize in Brooklyn, Queens, and Long Island.

MURIEL KAPLAN, OF THE **Kaplan Employment Agency** (1771 Ocean Avenue, near Avenue M, Brooklyn, 338-2500), has been placing domestic help all over the metropolitan area for over 25 years. "The *children* of people I've served are calling me now!" she says. Mrs. Kaplan specializes in supplying live-in housekeepers for $150 to $200 a week and will assist parents who want to sponsor. The fee is 18 percent of a month's salary.

Permanent live-out day workers who'll mind kids for working mothers for a minimum of four hours a day cost $3.35 an hour plus carfare. The employees pay the agency fee. If you're not pleased, Mrs. Kaplan says, she'll gladly send someone else, "up to three or four times—until you're happy." The agency is open Monday through Friday from 8 A.M. to 4 P.M.

REFERRAL SERVICES FOR BABY-SITTERS

YOU CAN CALL MRS. BALL AT THE 41-year-old **Baby Sitter's Guild** (60 East 42nd Street, Suite 912, 682-0227) from 9 A.M. to 9 P.M. every day of the year "except Christmas" and she'll find you a baby-sitter for the same day. She'll even provide one on an hour's notice in emergencies. If you'd like a sitter you've had before, however, or a foreign-language specialist, you'll have to book one or two days in advance. You can also get permanent part-time baby-sitters. The rates for casual and steady baby-sitting are the same and include the guild's commission. It's $6 to $7.40 per hour for newborns; the fee decreases every month up to six months, when it becomes $4.50 to $5.50. All the sitters get carfare—$3 before midnight and $5.50 after midnight.

THE WELL-KNOWN **Part-Time Child Care** agency (19 East 69th Street, 879-4343) provides multilingual baby-sitters on short notice. Even if you need a sitter in an hour, the agency claims there's a 90 percent chance of getting one. For weekend sitting and for daytime on Mondays, call before 5 P.M. on Fridays. Hourly rates, which include a 12 percent commission, are $4.20 for one child, $4.48 for two, and $4.76 for three, plus $1.50 for daytime carfare and $4 cab fare for sitters who stay after 8 P.M. There's a four-hour minimum. You can also hire a sleep-in or sleep-out certified infant nurse for up to three months for $5.04 per hour, which includes the commission. Get in touch with the agency Monday through Friday from 9 A.M. to 5 P.M.

JULIA ALLAN, DIRECTOR OF **Dependable Child Care** (located in the East Fifties, 223-1121), says she recruits only cultured, sophisticated sitters—"licensed teachers, artists, actresses, graduate students, and people in their thirties, forties, and fifties who are changing career in mid-life"—and quite a few are multilingual. If you live in Manhattan, you can book one of these paragons on very short notice—"within fifteen minutes." The fee for sitters is $4.50 an hour plus carfare of $2 before 6 P.M., $4.50 after 6 P.M. Skills such as a foreign language are 50 cents an hour extra. The referral fee is included in the hourly wage.

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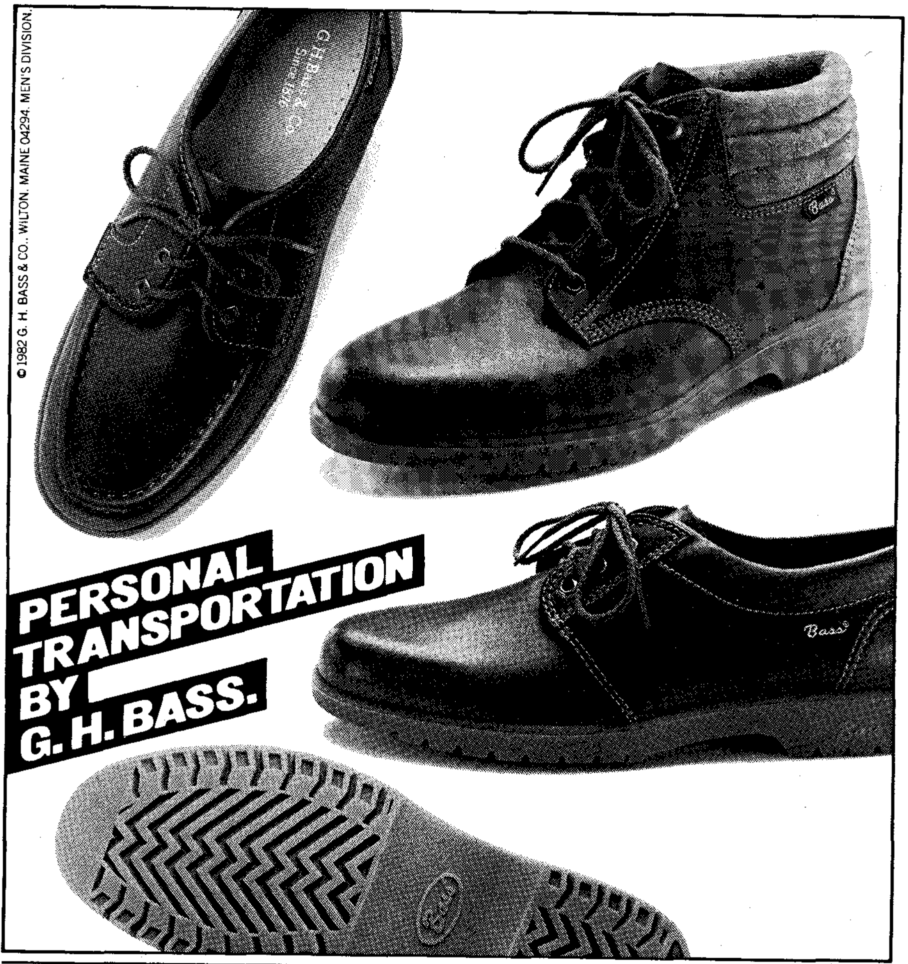

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DONALD EGGENA, A FORMER ACTOR who owns and runs the eleven-year-old **Lend-a-Hand Personnel Service** (200 West 72nd Street, 362-8200), will provide almost any service you can think of, from dog walking to gourmet catering. For $5 an hour plus 50 cents for each extra kid, a show-biz type—entertaining, full of pizzazz—will speed to your door within an hour or two, thanks to Eggena's computerized system of locating his sitters at a moment's notice. You pay daytime carfare of $1.50 and cab fare home after dark.

Lend-a-Hand will also supply companions who'll take your kids to the Museum of Natural History or the World Trade Center for $5 an hour plus all expenses. "We always try to choose someone the client's child will like," says Eggena. "If he's talkative, we'll send a good listener. We act like a casting agency."

There's a four-hour minimum, and a fee of $10 for one-shot use of the service, $40 for a six-month membership, and $60 for a year. A one-time fee can be applied to membership. Call Monday through Friday from 9 A.M. to 5:30 P.M. and Saturdays till 1 P.M.

FOR BROOKLYNITES IN THE PARK SLOPE–Brooklyn Heights area, Paulette Rosen, a former teacher with a master's degree in child development, and Dayle Kramer, an artist and professional baby-sitter, are launching a unique child-care service, **Home Care for Children.** They say they'll match sensitive, educated people who have special talents (musicians, actors, dancers, visual artists) with children of working parents who need steady, part- or full-time baby-sitters. "We'll look for sitters who are responsive to children's needs, are willing to get actively involved in their activities, and have child-rearing values and attitudes similar to those of the parents," says Rosen.

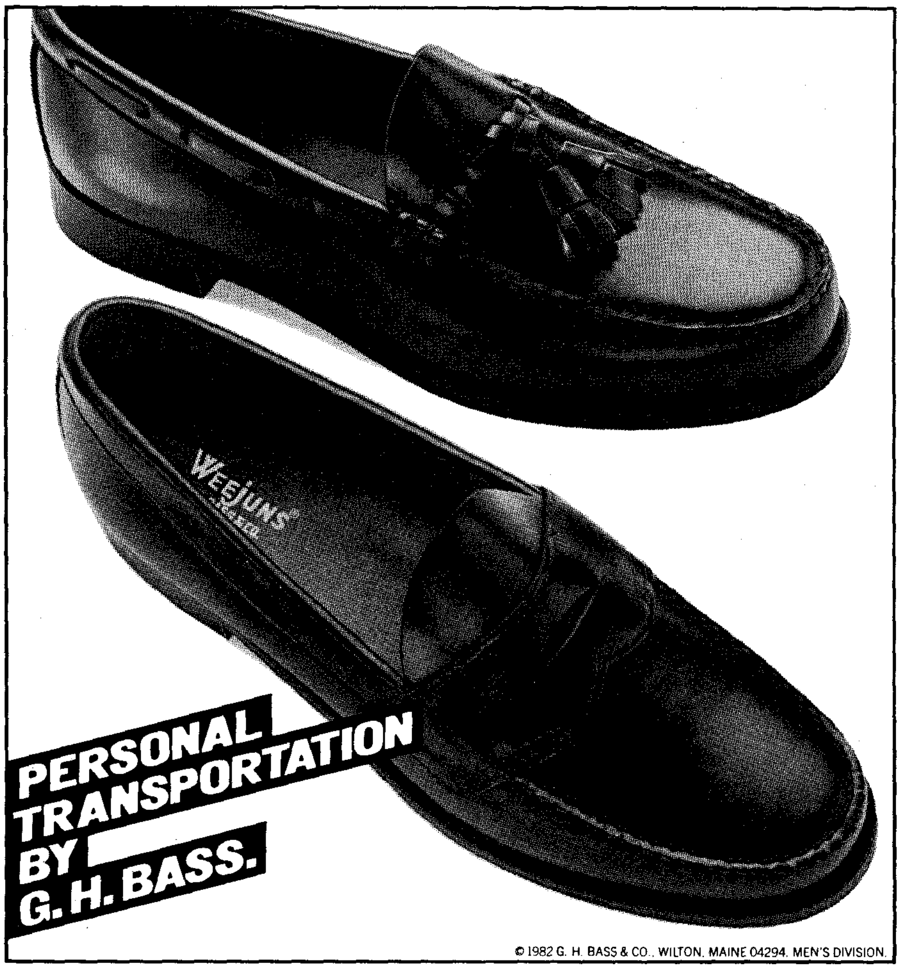
Rosen and Kramer plan to spend an hour in each family's home and have parents fill out a detailed questionnaire. Then they'll call applicants in and interview "in depth" to see if they match. Each family will be given three names to call. There will be a flat fee of $70 and a three-month guarantee. They'll recommend a minimum hourly rate of $4, but parents will have to negotiate fees with the sitter. For more information, call 691-2269 or 989-8805 Monday through Friday from 6 P.M. to 9 P.M.

NONPROFIT BABY-SITTING SERVICES

BARBARA ZERZAN, DIRECTOR OF the Parenting Center at the **92nd Street Y** (1395 Lexington Avenue, 427-6000), has compiled a file of over 30 teenage and adult baby-sitters, most from the Upper East Side. Anyone can come in between 10 A.M. and 4 P.M. Monday through Friday and take his pick. If you pay a $50 membership fee, you'll be entitled to attend consultations and seminars at the center. Membership also entitles you to take advantage of a service that the Parenting Center established a year ago: the Jewish Family Child Care Network, which puts parents in touch with people who provide full-time or regular part-time child care in their homes—caring for no more than five children at a time. All of the child tenders are certified by the Department of Health, which checks into the basic health and safety of the home environment; they are also visited by a member of the Y staff, who looks for a safe, healthful, loving setting. Rates vary from $50 to $150 a week for full-time care; arrangements can be made for part-time care, too, at an hourly or flat rate. Despite the network's name, you do not have to be Jewish to become part of it; you need only be a member of the Parenting Center.

"WE'RE INTERESTED IN IMPROVING THE quality of child care in New York," says social worker Elaine Ruskin, a consultant who heads up the Family Center at the **West Side Y.M.C.A.** (5 West 63rd Street, 787-4400, ext. 127 or 196). With four other counselors she runs a free baby-sitting referral service. About 50 people aged 14 to 60 do part-time minding of infants and older children for from $2 to $5.50 per hour plus carfare, depending on the age and number of kids and the sitter's experience. The service also supplies part-time kiddie minders for working mothers. Would-be sitters must submit two references, but Miss Ruskin stresses that parents *must* check with former employers for themselves. To get the names and phone numbers of three likely candidates, visit the center, on the first floor of the Y, weekdays from 9 A.M. to 6 P.M. Housekeepers can also be referred.

WHETHER YOUR CHILD ATTENDS A PUBlic school, a private school, or no school at all yet, you can use the services of the **Parents League Babysitter-Young Helper Service** (115 East 82nd Street, 737-7385). A $19 yearly membership fee entitles you to use all of the league's services, which include counseling on schools, camps, and after-school activities. Here you can find private-school



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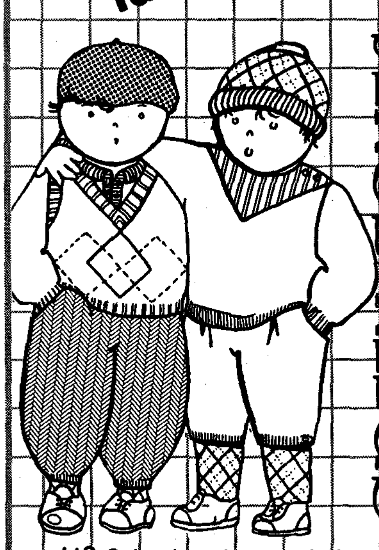
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students thirteen years old and up who'll tutor, do odd jobs, run errands, help out at kids' parties, take your tykes to school, and baby-sit during afternoons, weekends, and vacations.

Prospective sitters fill out a detailed questionnaire that is filed at the Parents League office. You must go *in person* to sign a waiver releasing the league from any legal liability. Then you will be able to choose promising prospects, with whom you'll make arrangements (rates are usually $1.50 an hour and up). The league's office is open Monday through Wednesday from 9 A.M. to 4 P.M., Thursdays till 5:15 P.M., and Fridays till noon.

YOU'D LOVE A GRANDMA FOR A BABY-sitter, but the only one in your family has moved to Florida? Write or call **Project Find–Hamilton House Senior Center** (141 West 73rd Street, New York, New York 10023; 787-7710), where grandmotherly types aged 60 and older may meet your need for casual child minding on the Upper West Side. Director Arnold Weintraub will post a notice on the busy center's bulletin board, and members who are interested in sitting will take it from there.

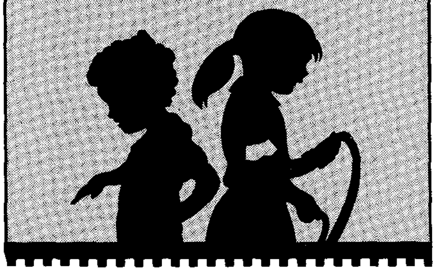
UPPER EAST SIDE PARENTS CAN TAP THE **Lenox Hill Senior Citizens Service Center** (343 East 70th Street, 744-5905), where seniors will give you a night at the opera if you pay them at least $4 an hour. Don't expect them to do anything physically taxing, and call at least a day or two in advance. Get in touch with the center Monday through Friday from 9 A.M. to 4 P.M. and Saturdays from 1 P.M. to 4 P.M.

OVER 50 SUPER-DISCIPLINED BALLET AND music students from all over the United States and the world live at the **Swiss Town House** residence (35 West 67th Street, 787-1130). Many will happily do part-time baby-sitting, and a few may be interested in exchanging child care for room and board. You can bring yourself to their attention by tacking up your notice on the bulletin board in the residence's lobby, and the students will get in touch with you.

SCHOOLS AND COLLEGES

THE POPULAR STUDENT-RUN **Barnard College Babysitting Service** (Office of Career Services, 606 West 120th Street, 280-2035) is often deluged with pleas for baby-sitters, but you can sometimes get one the same day if you call early in the morning. It's better, though, to phone a few days in advance. The hourly rate is $3.50 during the day and $3 after 6 P.M.—plus cab fare home after 9 P.M. There is a two-hour minimum.

When you interview, listen for signs of hedging, and watch for gaps in the résumé.



You can sign up over the phone Monday through Friday from 10 A.M. to 4 P.M. The service will call your pediatrician to make sure you're a bona fide parent, and if you check out, it will send you a form for vital statistics. Students look through the service's file cards and get in touch with you. Barnard also provides some live-in mother's helpers who'll exchange child care for room and board, and a few students will do steady part-time baby-sitting. During exam times and vacations, the service's hours are irregular. If you get no answer or a busy signal, keep trying.

DECORATE YOUR THREE-BY-FIVE BABY-sitting ad as appealingly as possible, send or hand-deliver it to the Career Development Center at **Marymount Manhattan College** (221 East 71st Street, New York, New York 10021; 472-3800, ext. 472), and you'll probably get a call from a responsible, mature woman student who'd be glad to baby-sit on a casual or steady part-time basis (half of Marymount's enrollees are over 24 years old). There's no standard rate; parent and sitter will negotiate.

AT THE **Skidmore College Department of Nursing** (325 East 38th Street, 685-7878) the students love to baby-sit, and do lots of it on weekends and after school. If you need someone, call Anne Quadrino Monday through Friday between 8:30 A.M. and 5 P.M. and she'll post your request on the bulletin board in the main lobby. The students will call you and will also inform the school office that they've taken the job. Rates average $3.50 per hour plus carfare. No baby-sitting is available during school vacations, and if you need a sitter for the weekend, call at least three days in advance.

FOR CASUAL BABY-SITTING, LIVE-IN help, and permanent part-time child care in the Brooklyn Heights area, write Anne Farell at the Student Placement Office of **St. Francis College** (180 Remsen Street, Brooklyn, New York 11201; 522-2300, ext. 261). She'll post your coded job order, which will include minimum information, on the school bulletin board, and students will come to her for details. Student and employer can screen each other "any way they like," and rates are mutually agreed on.

AT **Long Island University** (BROOKLYN Center, University Plaza, Brooklyn, 834-6000, ext. 3445) the student-placement center posts coded job orders, and interested students apply through the placement counselor. Call Monday through Friday from 9 A.M. to 5 P.M.

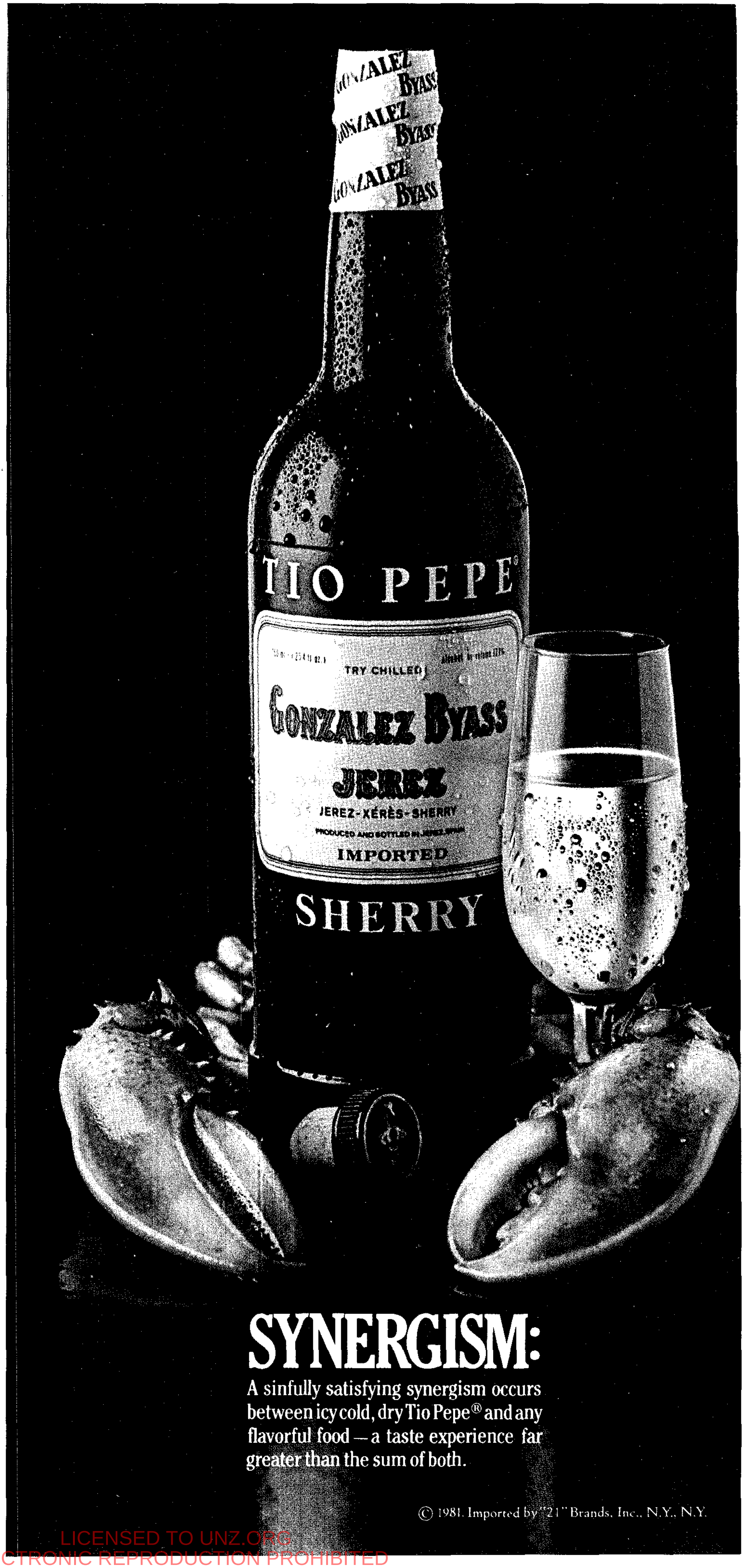
THE CAREER PLANNING AND PLACEMENT Services office at **Wagner College** (631 Howard Avenue, Staten Island, 390-3100) will put your baby-sitting request in a part-time-job file, and prescreened students will phone if they're available. Call Ms. Corbo, the director, Monday through Thursday from 9 A.M. to 3 P.M.

YOU CAN CALL THE **City University of New York** Central Office Job Development Service (868-6227) and coordinator Nancy West will list your baby-sitting order with all the CUNY student-placement offices in your area. There are eighteen CUNY colleges in the five boroughs.

OTHER STUDENT-EMPLOYMENT SERVICES to get in touch with directly include **Columbia University** (280-2391) and **Fashion Institute of Technology** (760-7654).

SUMMER HELPERS

IF YOU'D LIKE A STURDY, WHOLESOME, energetic college student from a midwestern farm family to do daytime baby-sitting and light household chores from mid-May to Labor Day, call **Overseas Custom-Maid Agency** (300 Bedford Street, Stamford, Connecticut, 203-324-9575). Staffers will look through 1,200 applications and give you the names and phone numbers of four who'll fill your bill. After you've talked with prospects, the agency will send you copies of their applications, references, and photos, and you can choose. Or if you want to look through all the applications, you can visit the Stamford office in person. Last year, the agency sent out 500 girls and boys, several of whom were signed up for a rerun. There's a flat fee of $175, and helpers get $120 a week plus room, board, and one-way air fare to the job. ▬



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MINOR CLASSICS

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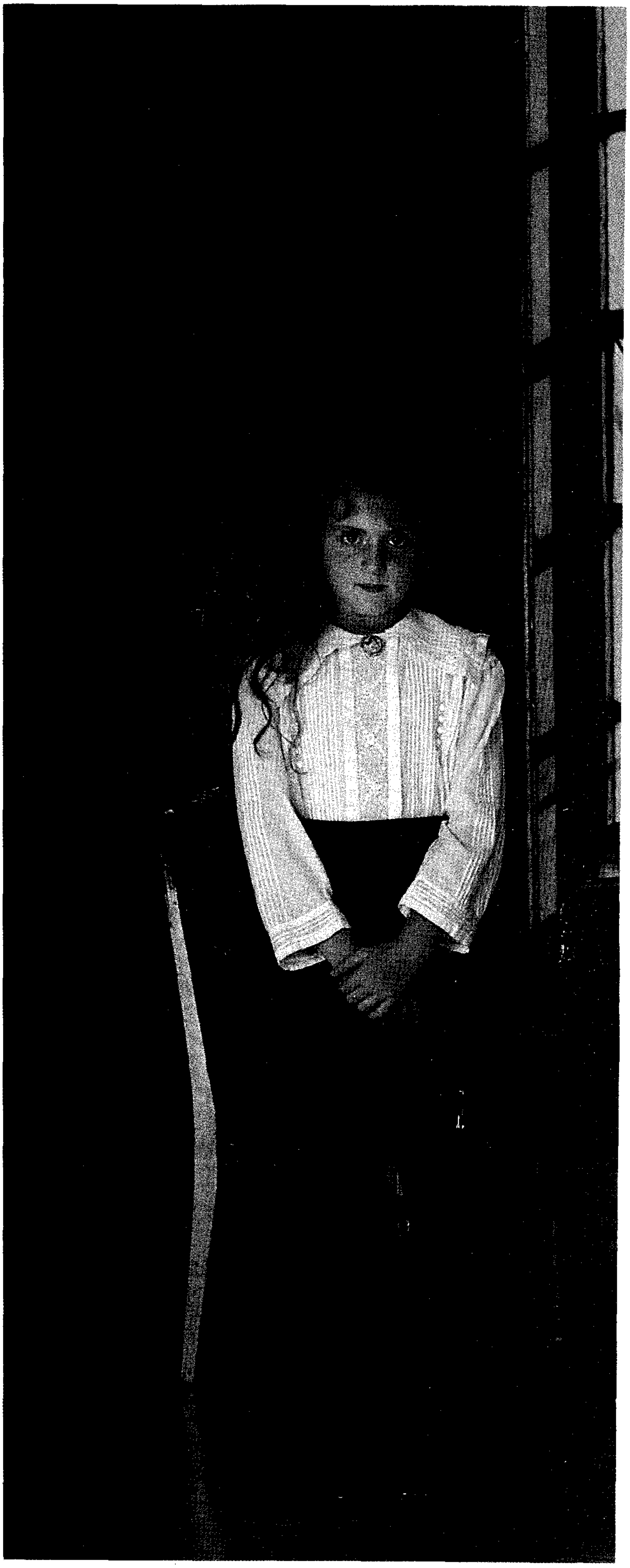
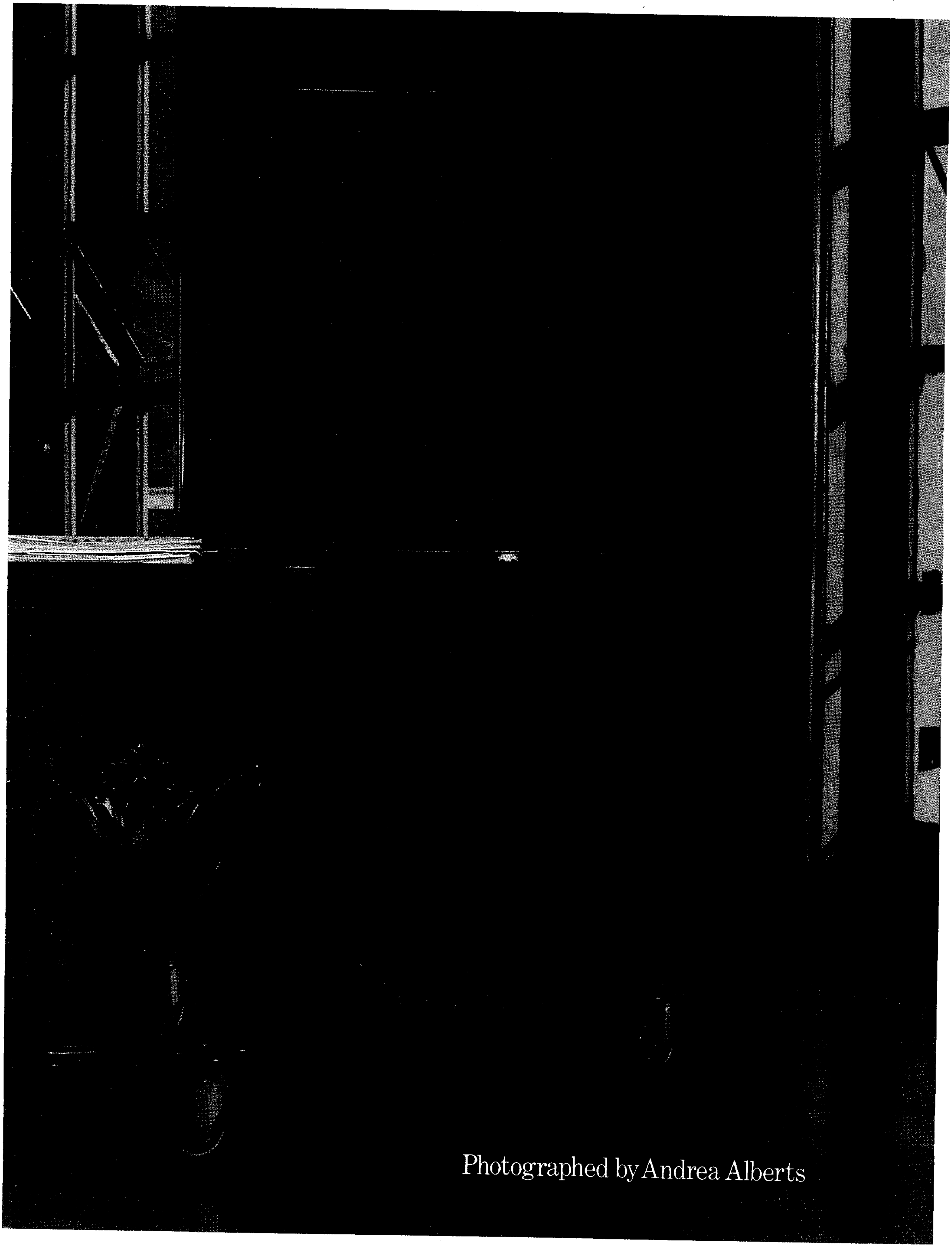
By Anna Wintour
with Georgia Gunn



Antique Irish-lace blouse, $175 at Victoria Falls (147 Spring Street); wool kilt by Jean Storins, $75 at Saks Fifth Avenue; antique porcelain brooch, $133, flats by Sun-Days, $22, and tights by Danskin, $4.95, at Bloomingdale's. Model: Greta Schneider.



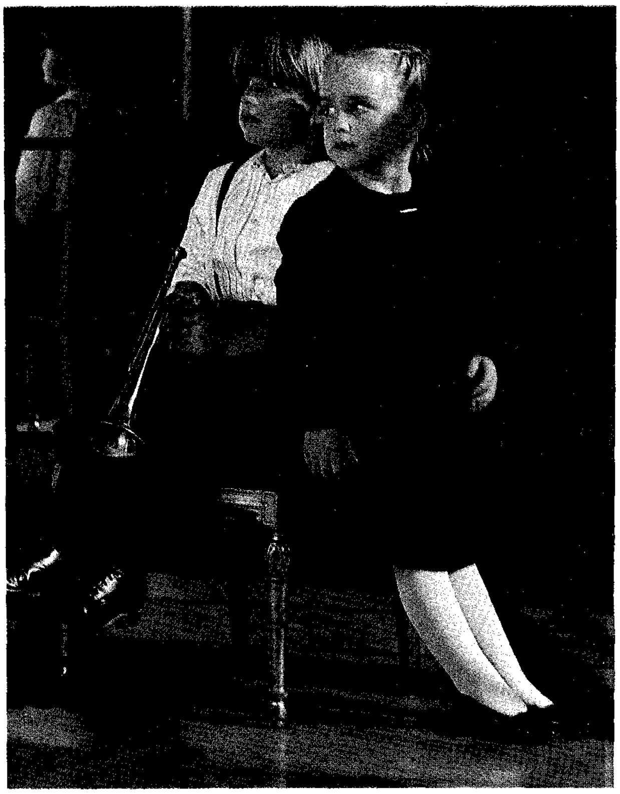
Photographed by Andrea Alberts

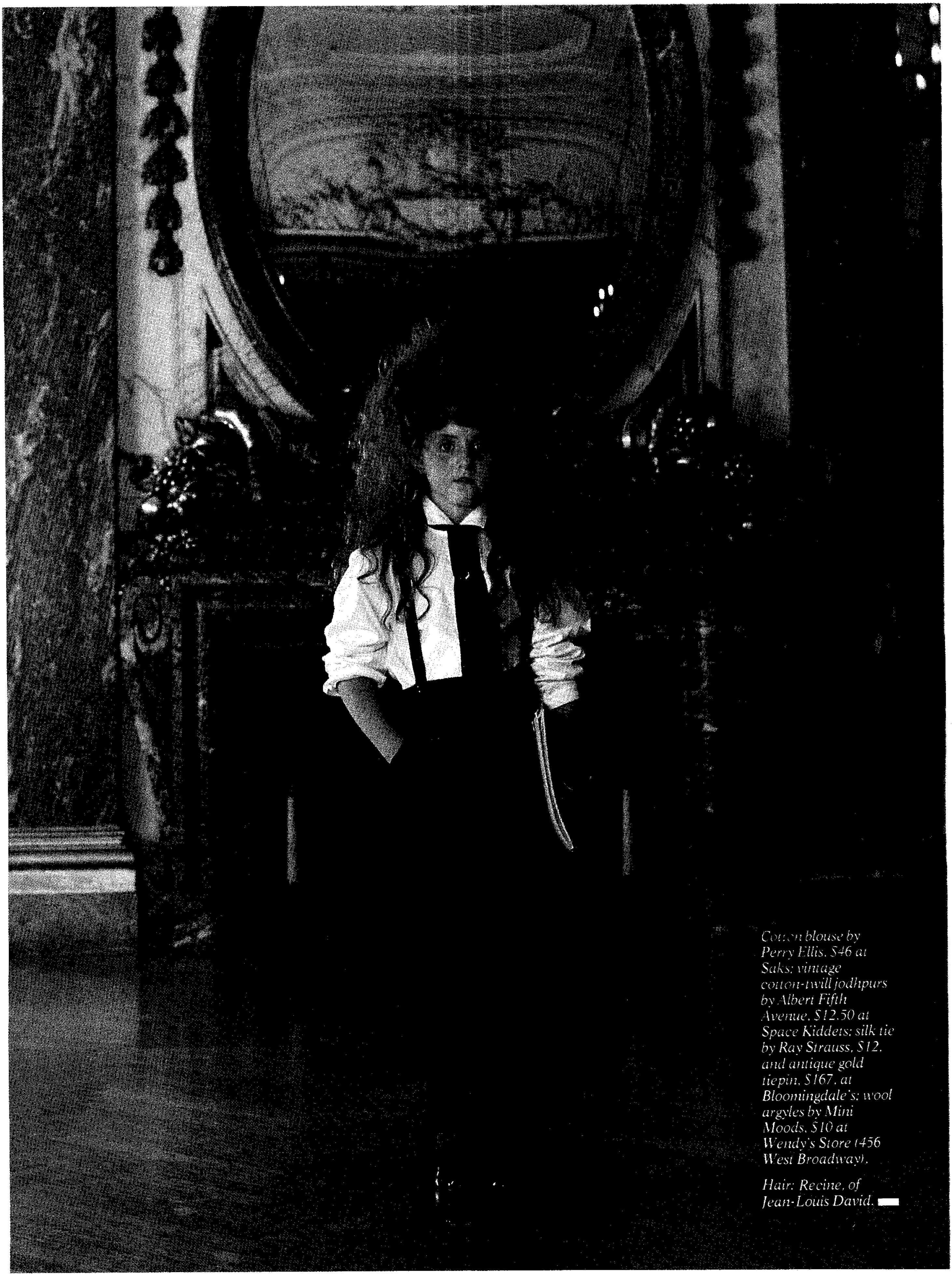
Blazers and short pants, tartan and lace, sailor suits and shiny Mary Janes have seen generations of children through the birthday parties and piano recitals and family celebrations of their lives.

Above left: corduroy jacket by Pierre Cardin, $98, wool-flannel pants, $45, and silk tie, $25, both Polo by Ralph Lauren, cotton shirt, $16.50, and Sebago loafers, $43, at Saks. Model: Owa Brandstein. Above right: Viyella sailor suit by Sally Membery, $78 at Space Kiddets (46 East 21st Street); Mary Janes by Stride Rite, $25 at Bloomingdale's; tights by Dore Dore, $6 at the Chocolate Soup (946 Madison Avenue, near 75th). Model: Stephanie Copeland.

Near right: antique cotton tuxedo shirt, $185 at Victoria Falls; wool walking shorts by Cacharel, $65, and shoes, $27, at Saks; socks by Loverde, $5 at Space Kiddets. Model: Dane Aaska Jr. Far right: Viyella dress by Sally Membery, $110 at Pinch Penny Pick-a-Pocket (1242 Madison Avenue, near 89th); antique enamel pin, $44 at Bloomingdale's; tights by Pudic Spatz, $3.50 at Space Kiddets. Model: Erin Aaska.

Facing page, left: wool jacket, $35, and socks by Trimfit, $2.10, at Saks; cotton shirt by Serge Laurent, $32, and flannel walking shorts by Jean Le Bourget, $40, at Cerutti Children Enterprises (807 Madison Avenue, at 68th). Model: Christopher Taliercio. Right: antique cotton blouse, $120 at Victoria Fall hand-knitted wool skirt, $75 at OMO (6 West 56th Street); sil tie (in hair) by Ray Strauss, $12 at Bloomingdale's; tigh by Pudic Spatz, $3.5 at Space Kiddets. Model: Tiffany Gehrig.





Cotton blouse by Perry Ellis, $46 at Saks; vintage cotton-twill jodhpurs by Albert Fifth Avenue, $12.50 at Space Kiddets; silk tie by Ray Strauss, $12, and antique gold tiepin, $167, at Bloomingdale's; wool argyles by Mini Moods, $10 at Wendy's Store (456 West Broadway).

Hair: Recine, of Jean-Louis David. ■

EATING WITH THE GROWN-UPS

By Deborah Haber

The path to happy restaurant meals with your children is strewn with overturned water tumblers, temper tantrums, littered tables, and literally galloping gourmets. Interior designer Celia Cleary remembers the day two-year-old Joshua leaped onto the table at an elegant spot and danced around the condiments. Benita Potters, wife of architect Stephen and mother of Lauren, now three, still winces at the memory of a dinner two years ago at which her daughter threw up and so upset the man at the next table that he threw up in sympathy. "We never had the nerve to go back there," she says wistfully.

But these determined mothers did not give up. Undaunted by the occasional bad experience, both families continue to eat in the best restaurants. "We take our children to dinner wherever *we* like to eat," says Benita Potters. "Believe me, that's not McDonald's."

Dr. Lee Salk, author, clinical professor of psychology in psychiatry, clinical professor of pediatrics at the New York Hospital–Cornell Medical Center, and the father of two grown children, is a firm believer in restaurant togetherness. "It's exciting for kids to join their parents when they eat out," he says. "It makes them feel very grown-up." But Salk is a stickler for the obligation that goes with the privilege. "Not everyone loves your children the way you do. I don't believe that parents should ignore children's shouting or getting up and running around the room. It's disrespectful to the other diners, and it discourages the restaurant from having other children there." The Salk technique for rowdy restaurant behavior is firmness: "Take the child to a quiet spot and tell him, 'I want to take you out with us, but you can't annoy other people. If you do, I will not be able to bring you along next time.' And *follow through.*"

TO GET YOUR CHILD ON THE ROAD to haute cuisine and matching behavior, here's some advice from Manhattan parents who like to take the kids along:

☐ Start youngsters off at an early age and on a small scale. Neighborhood coffee shops and pizza parlors can accustom children to eating out without encountering the sometimes frightening formality of more elaborate places.

☐ Speed is all-important. Remember, children don't dine—they eat. If the service is slow, they can't have another glass of wine; all they can do is fidget.

☐ To stave off boredom, tote along small toys and other pacifiers. One parent recommends a pocket calculator, and another says, "A Rubik's Cube can work miracles."

☐ Eat early. The restaurant won't be crowded and the kids won't be ravenous. If you do go at the adult dinner hour, give them a small snack earlier.

☐ Eat near home. "The walk to and from the restaurant is good for letting off steam," says a mother who has coped with three small squirmers in a taxi.

☐ If your child has a small appetite, ask for an extra plate so he can share your food. And don't be shy about asking that leftovers be wrapped up to take home. If they'll do it at the Four Seasons, they should do it anywhere.

☐ Phone and ask if children will be welcome. Judge the sincerity of the answer from the tone as well as the words.

☐ Go ethnic. Chinese restaurants are a good bet. Children like finger foods like dumplings and spareribs, they enjoy the exotic atmosphere, and Chinese waiters are usually unflappable. Italian places are good, also. The waiters are notoriously compassionate, and pasta is familiar fare. Japanese waiters too are kind to children, who enjoy being served by pretty waitresses in kimonos as much as adults do. Sympathy is harder to come by in French restaurants, which rarely manage more than a frozen politesse. (One couple bit off more than their three-year-old son could comfortably chew when they took him to dinner at Le Cirque. "My husband and I had eaten there often and were always warmly greeted by the owner," the mother recalls. When the two of them arrived as the three of them, the chill in the room had nothing to do with the air conditioning. "The owner ignored my child completely and seated us far, far in the back of the restaurant. The closest thing to anything Andy liked on the menu was rack of lamb—he wanted a lamb chop—and he took one bite and that was it. It cost us a fortune, and it was a total waste. Now we eat at J. G. Melon—the hamburger costs $3.35, and if he doesn't finish it all, so what?"

WELL, JUST WHERE SHOULD YOU take your child for dinner, since eating out *en famille* is pleasant for you and good experience for him? Check out your favorite spot, certainly, and see how the staff treats youngsters. And try the following restaurants, which have been tested by *New York* and have passed muster as hospitable dining places for parents and their children. All of them welcome families and have friendly staffs; none of them charges for an extra plate.

The name **Il Bocconcino** means "little morsel," and your *bocconcini* will find lots to like in this homey trattoria, starting with the lazy Susan of assorted salamis and cheeses and the little breadboard and knife presented with them. They enjoy the do-it-yourself bit, but careful—this antipasto is $3.25 per snacker. Waiters have been known to turn a blind eye to salami sharing. That can be followed with pasta marinara ($5) or pasta with prosciutto and tomato sauce ($7) or pizza, a spectacular, high-crusted pie served in a large, handled pan for $4.50 plain plus 75 cents for each additional topping (peppers, mushrooms, pepperoni, onion, anchovies, sausage, eggplant, or meatballs). Bargain hunters can choose the "Special Gilberto's Pizza," with five toppings, for $7. Whatever way you order it, this ample treat is enough for parents and child. Adult joys are the modest prices, an enormous carafe of drinkable house wine ($9.50), and such interesting tidbits as a side order of crostini with anchovies ($3.50) or smoked salmon ($4.50). Both generations can get together on the moist and fluffy cheesecake ($1.50) and the tartufo ($2.50)—here, vanilla and chocolate ice cream with chopped cherries and nuts inside a hard chocolate shell, served with whipped cream.

The atmosphere is easygoing and informal. There are two small dining rooms—a café-style one near the bar, a more formal one in the back—and both are serenaded with piped-in music of the "Theme From *The Godfather*" ilk.

Il Bocconcino, 168 Sullivan Street (982-0329). Dinner, Tuesday through Sunday 5 p.m. to 1 a.m. No booster seats or high chairs are available. No credit cards.

These fourteen restaurants don't charge extra when you share dinner with your child.

Families who want to enjoy their pasta in chic-er surroundings and don't mind paying plenty for it can try **Uzies**. Kids are treated kindly but are seated in the back room, out of range of the bustling bar. Never mind—the room is large, immaculate, and decorated with colorful photo blowups. There are plenty of kids here, especially on Sunday night, slurping spaghetti like opera stars after a performance. Warm, delicious bread arrives almost at once to take the edge off of everybody's appetite. Try the fried zucchini ($5) for an appetizer—it's crackling good, there's enough for everyone, and children love eating it with their hands. Or ask for the savory mozzarella in carrozza, the deep-fried Italian version of a grilled-cheese sandwich. Don't miss the pasta in sausage sauce ($10), served in huge white spill-proof bowls. There's a savory breast of chicken stuffed with basil and ricotta at $12.50 or a simple, subtly flavored veal piccata at $14. Kids adore Uzies' desserts, like the white-chocolate mousse and tartufo ($4.50 each). To take some of the sting out of your check, try sharing. Uzies is amenable. Still, everything here is à la carte, and the bill levitates with wine. Service is a bit slow, but it didn't bother one little five-year-old at all. "Susie's," she said, "is the better restaurant in the whole world."

Uzies, 1444 Third Avenue, at 82nd Street (744-8020). Dinner, daily 6 p.m. to 12:30 a.m.; brunch, Saturdays and Sundays noon to 4 p.m. No booster seats or high chairs. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

Parma is another Upper East Side pasta palace that welcomes its patrons' offspring. The prices are high ($10 for fettuccine Alfredo, paglia e fieno, or linguine with clam sauce), but so is the quality. Bread and appetizers, like crunchy fried zucchini ($2.75), arrive quickly and are wolfed down just as fast. For a main course let your children try the chicken parmigiana ($11), a boneless breast well covered with tomato sauce and cheese. Parents can venture a bit farther afield with garlicky chicken scarpariello ($11) or a nightly fish special like poached striped bass in a mushroom-and-wine sauce ($15.50). Desserts include a crème caramel ($3) and various fruit tarts, baked on the premises—strawberry, raspberry, and blueberry on a recent evening. Milk for kids is 75 cents a glass; wine for parents is about $13 a bottle.

Service can be swift in this jumping, jolly, one-room bistro, but it tends to slow down as the place fills up. Reservations are scrupulously honored. You will not be bumped for the likes of Dustin Hoffman, who eats here regularly.

Parma, 1404 Third Avenue, near 80th Street (535-3520). Daily 5 p.m. to 12:30 a.m. No booster seats or high chairs. A.E.

That's Italian: *Parma, the jolly, jumping bistro on Third Avenue, welcomes kids.*

Photographed by Ted Hardin.

NOTHING BEATS EATING WITH YOUR hands with Mom's approval. Barbecued ribs fill that bill, and kids adore them at the **Swiss Chalet**, part of a chain of rib stops that have nothing Swiss about them. The place is stadium-size. There's a gigantic main dining room and a smaller one downstairs to catch the overflow. The sound level here is bowling-alley class. But oblivious parents and progeny can happily devour hefty portions of meaty smoked baby-back ribs and other west-of-the-Pecos fare. Entrées come with French fries and a huge chunk of corn bread that young children think is cake ($2.95 to $7.95). Waiters are chummy, like the fellow who called boy diners "big guy" and girl diners "big lady," and whose great good nature was undiminished by the Everest of paper napkins the kids left in their wake.

Food is served at just the temperature kids like: lukewarm. But who cares? Where else can you get barbecued chicken with all the trimmings for $2.95, served with the bulletlike speed that kids so love?

Early eaters here can take advantage of one of Manhattan's biggest restaurant bargains. The Early Bird Special, of chicken soup, barbecued chicken, corn bread, and choice of French fries or baked potato ($5.95 for *two*), is available Monday through Saturday 4 to 6 P.M. and Sundays 2 to 5 P.M. Milk at 65 cents a glass is on tap all the time. So are beer and wine ($1.25 to $2). Gluttons for noise punishment can hear a bluegrass band Fridays and Saturdays at 9 P.M.

Swiss Chalet Bar-B-Q, 27 West 72nd Street (873-2004). Sunday through Thursday noon to midnight, Fridays and Saturdays till 1 a.m. Booster seats available. A.E., M.C., V.

WOULD YOUR FIVE-YEAR-OLD LIKE the **Palm**? Would the Palm like him? Yes to both. Kids absorb the scene in wonderment—the sawdust-covered floor, the gaudy cartoons on the walls, the noise level so shattering that no child's cry could possibly pierce the din. Waiters thunder past, staggering under their herculean burdens; kids are as thrilled as if they were watching the Flying Wallendas. And they love the recitation of the menu—for non-readers that's not only amusing but confidence-building.

Why *would* you take your five-year-old to the Palm? Because you want one of the best steaks in town, as big as an N.F.L. linebacker, or a five-pound lobster that needs only a helmet to go out and play football for the Rams. If the portions are, as one youngster called them, "humongous," the prices match: The steak is $19; the lobster, $36. But dishes can easily be shared—a "half-order" of onion rings ($2.25) can feed three. Unfazed appetites can move on to a tartufo ($3.50) for dessert.

As tasty and lavish as the food at the Palm is, nothing recommends it more for dining with the younger generation than the supersonic speed at which meals are served. Bread and butter get plopped on the table as soon as you're seated, and one family arrived at a quarter of seven, ordered, ate, and was out by eight. No reservations are accepted for dinner, but the line for seats is orderly and moves quickly.

Palm waiters have a reputation for brusqueness, but on a recent Wednesday night ten children were spotted there, seemingly unhassled. Indeed, the bartender leaned over the counter to offer one six-year-old a Maraschino cherry, and her waiter followed that with an affectionate pinch on the cheek. "I liked the cherry better," she told her embarrassed parents.

Big and noisy and fine: *The Swiss Chalet, where ribs and chicken are good and cheap.*

The Palm, 837 Second Avenue, near 45th Street (687-2953). Monday through Friday noon to 10:45 p.m., Saturdays 5 to 11 p.m. No booster seats or high chairs. A.E., Carte Blanche (C.B.), D.C., M.C., V. Palm Too, the branch across the street, at 840 Second Avenue (697-5198), has the same hours and takes the same credit cards.

JIM **McMullen** SUFFERS FROM ITS popularity: The restaurant is jammed, especially the anteroom, where the no-reservations policy can keep prospective (and cranky) diners standing . . . and standing . . . and standing. But patrons are given an absolutely accurate estimate of the wait that they obviously find worth enduring. McMullen is a spacious, high-ceilinged, pretty place with roomy, wide-apart tables in the four dining rooms, brick walls, and fresh flowers everywhere. Children like the no-surprises, simple food and the grown-up environment. Popular choices for fledgling palates are the hamburger ($3.95, lunch only), lamb chops ($12.75), veal chops ($12.95), and the creamy and succulent chicken pot-pie ($8.50). Entrées are served with a potato or other vegetable and are large enough to be shared easily. Favored desserts are the hot-fudge sundae ($2.95) and the chocolate-brownie pie ($2.50). Milk's $1 a glass. Everything is promptly and amiably served.

Unbilled entertainment at McMullen is seeing how many famous faces you can spot—well-known show-business and athletics figures eat here, including Reggie Jackson when he's in town; his bat hangs over the bar.

Parents are advised to bring their children as early as possible. After seven, the place goes into high gear. (You can put your name on the waiting list and amuse yourself elsewhere till your turn comes up.)

Jim McMullen, 1341 Third Avenue, near 77th Street (861-4700). Daily 11:30 a.m. to 2 a.m. Booster seats available. No credit cards.

J. G. **Melon**, A TINY NEIGHBORHOOD saloon, is also jam-packed, but the informal atmosphere makes it a fun spot for family meals; kids like the pictures and replicas of the eponymous fruit, the blackboard menu, playing the jukebox, and being able to wear their blue jeans, just like Mommy and Daddy. The main attractions here are the hearty hamburgers ($3.35 and up), crispy cottage fries ($1.75), and desserts like pecan pie ($2.50) and chocolate mousse ($2.50), available at all hours. You can't make reservations, but, like McMullen's crew, the staff will be completely honest about the waiting time. Once you get in, service is quick and friendly. Prices are reasonable; dinner for two and a half, with two glasses of wine, should cost about $25.

J. G. Melon, 1291 Third Avenue, at 74th Street (650-1310). Daily from 11:30 a.m. to 2:45 a.m. No booster seats or high chairs. No credit cards. The branch at 340 Amsterdam Avenue, at 76th Street (874-8291), has nearly the same hours. Booster seats available. No credit cards.

Food IS NOT LISTED IN THE PHONE book. But the cognoscenti know where it is, and they flock to this large, airy SoHo cafeteria specializing in delicious "natural-style" fare. There's lots of stroller space and a pick-for-yourself display of fresh and gorgeous edibles. Large windows that enable children and parents to gaze on the passing parade are another draw. Entrées like barbecued chicken and fresh corn ($6.25), thick homemade soups served with crusty bread ($2.25), pasta al pesto ($5.75), and eye-popping desserts like giant chocolate-chip cookies (75 cents each) and mile-high slices of poppy-seed cake with lemon cream-cheese frosting ($2.25 each) please all. Everything is big enough for two to share. Careful, though—dishes tend to get costly when totaled up. Giant tubs of salad dressings are a big kick for kids who love ladling them out; it makes them feel important. Milk at 65 cents a glass and imported beer or wine at $1.50 a glass are on hand.

Food's atmosphere is humming, the staff benevolent. One Saturday, at least eight toddlers dotted the room. (One mom mixed her own bowl of dry cereal for her infant daughter while the staff smiled on.)

This café is a first-come, first-served operation with no reservations, and it gets mobbed. Be prepared to wait. Try eating on the early side—between five and seven for dinner, and before one o'clock for lunch.

Food, 127 Prince Street (no phone). Monday through Wednesday noon to 10 p.m. and Thursday through Saturday till 11 p.m. On Sundays there is a waiter-served brunch, 11:30 a.m. to 4:30 p.m. Booster seats available. No credit cards.

IF YOU'D LIKE YOUR PROGENY TO PRACtice their manners in a formal setting with a friendly-to-children attitude, try **Adams Rib.** The room is paneled in dark wood, with tufted leather banquettes, but don't let the British Hotel Dining Room atmosphere throw you. Despite the formal aura, it passes the "sneakers test." Children and grown-ups are welcome to dine here in casual clothes. A long loaf of hot bread and butter appear immediately as an appetite pacifier. The specialty here is roast beef, and while it's possible to get other entrées, this is the house triumph. The Adams Rib dinner ($17.95) includes a Caesar salad, an appetizer, and a giant slab of roast beef, prepared exactly as you ordered it, served with Yorkshire pudding, mushrooms, and baked potato. Though the roast beef is just right, the baked potato is sadly overcooked and the mushrooms gummy. But all is forgiven at the sight of your child's split of your dinner. It's elegantly served on a separate plate complete with baked potato, Yorkshire pudding, and a dab of parsley garnish. This grown-up version of a small-fry portion is absolutely free of charge. Choose the Sedutto's ice cream ($1.95) for dessert. Bring your unobtrusive toys; service in this thick-with-customers dining room is courteous but sluggish.

Dignified dinner: *Kids mind their manners for the Edwardian Room's Vittorio Tiburzi.*

Adams Rib, 23 East 74th Street, in the Volney Hotel (535-2112). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Friday 5 to 10:30 p.m. and Saturdays and Sundays 4:30 to 11 p.m. Booster seat available. A.E., C.B., D.C., M.C., V.

YOU DON'T GO TO **Benihana of Tokyo** if you like sushi or sashimi or other Japanese subtleties. But if you want to ease your child into Japanese cooking, and entertain him as well, Benihana is the place. Children are dazzled by the knife-wielding chef at the hibachi table. *Pow!* go the onions. *Smash!* go the mushrooms. *Slice! Cut! Whirl! Twirl!* and then—*banzai!*—steak sukiyaki! Hibachi shrimp, scallops, and chicken are also available, and complete dinners of shrimp, soup, salad, a main course, vegetables, rice, and green tea are $8.95 to $16.95. Non-tea drinkers can have orange juice for $1.50 extra. Another child pleaser is a soda "cocktail" served in a frosted glass with a paper parasol hanging over one edge, delivered by a kimono-clad waitress. Benihana is not for people who mind eating with strangers; all tables seat eight. Be sure your child is old enough not to burn himself at the hibachi table.

Benihana of Tokyo, 47 West 56th Street (581-0930). Lunch, Monday through Saturday 11:30 a.m. to 2:30 p.m.; dinner, Monday through Thursday 5:30 to 11 p.m., Fridays and Saturdays 5:30 p.m. to midnight, and Sundays 5 to 11 p.m. High chairs and booster seats available. A.E., C.B., D.C., M.C., V. There are two branches, at 15 West 44th Street (682-7120) and 120 East 56th Street (593-1627); the hours at the branches are slightly different.

IN CHINATOWN AND LOOKING FOR something delicious but different? Try the **Home Village Restaurant.** The food here is from the Hakka region and more exotic than the Chinese fare kids are used to. Tell them that up front. There is much for them to enjoy here; the line of waiting strollers and their escorts clamoring to get in one Sunday night bore witness to that. Try meat rolls ($2.75), the jumbo Hakka version of spring rolls, or savory sautéed shrimp with scallions, mushrooms, and carrots ($6.75), or sliced Chinese steak in a not too spicy Worcestershire sauce. Rice costs 50 cents per bowl. One disappointment for children is that there is no ice cream for dessert. But carry on—it's fun to buy a cone on the street and wander around together sightseeing.

The décor here is two-story standard, with lots of red and gilt and piped-in Oriental music. Kids love watching other kids, and there are plenty of them here. On a recent visit one toddler who'd brought his own bottle (milk) from home sat gobbling it up on his dad's lap while his six-year-old brother gamely wrestled noodles with his chopsticks. Lots of Chinese children here, too, dining with their parents. Always a good sign. Other Home Village pluses: take-home chopsticks and a closed-circuit TV that the staff uses to monitor the downstairs dining room and that kids find fascinating.

H.V.R. doesn't accept reservations unless there are six or more in your party. Beer is obtainable at $1.50 a brew, but it's bring-your-own-bottle for parents who want wine.

Home Village Restaurant, 20 Mott Street (964-0380). Daily 9 a.m. to 1 a.m. Booster chairs available. No credit cards.

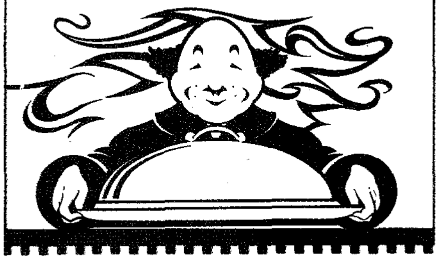
Summerhouse is located deep in the heart of private-school country. Dalton, Nightingale-Bamford, and Spence nestle nearby, and it's a popular spot with area students and their parents. A carousel horse stands in the window, beckoning to neighborhood children; once inside, they can appreciate the lush greenery, multicolored napkins tucked in crystal glasses, well-spaced tables, and, if they're in the front room, a view of the young chefs at work. There are three small dining rooms here, all with lovely flowers and candles on the tables. Very pretty, but not the thing for very young moppets; this place is best for sophisticated kids at least eight years old. The dinner atmosphere is a bit on the reverent side, and while the food is good and beautifully arranged, plates are not really of shareable dimensions.

Small, warm, delectable biscuits arrive promptly and are an all-round family hit. The menu offers a hamburger with a choice of cheese for $6.50, pasta for about $6, and an omelet with bacon and cheese that kids find tempting ($6.50), but items like cold bluefish with cream sauce and artichokes ($14.50) are strictly for the grown-ups.

Summerhouse does have one great baby bonus—the desserts. Things like "fantastic fudge" with whipped cream ($3), lemon soufflé with fresh strawberries and red-raspberry sauce ($3.25), and Häagen-Dazs vanilla ice cream ($2.75) are delicious. Milk in a goblet costs $1, and parents can import wine from home at a $1-per-bottle corkage fee.

The help here has a nice laissez-faire attitude toward children. One little girl at a post-christening luncheon was breast-fed in plain view of everyone, and a year-old boy bellowed loudly at one 9 P.M. dinner *en famille*. The staff remained unfazed.

Eat early, call to make sure kids will be welcome, and don't ignore rowdy behavior.



Summerhouse, 1269 Madison Avenue, at 91st Street (289-8062). Tuesday through Saturday 11:30 a.m. to 10 p.m. and Sundays noon to 10 p.m. No booster seats or high chairs. No credit cards.

Maxwell's Plum is appealing to growing gobblers because of its "don't fence me in" spaciousness and cornucopia of naked bronze statues, Tiffany glass, flickering wall sconces, paintings, plants, and lively goings-on at the giant up-front bar.

The menu here is a mile long, but for children, stick to the simple stuff. They can get a hamburger served with lettuce, tomato, French fries, and pickle ($5.45), chili ($5.65), or spareribs ($8.85). Parents might try the chicken curry with assorted sambals ($9.85) or get a steak (expensive—$21). Desserts include a slug of chocolate cake ($2.95) or a choice of six kinds of ice cream ($3.25). Milk costs a whopping $1.75 per glass.

The passing parade is the main attraction here. Older children who understand what's going on find the singles' scene amusing to watch. Younger ones are satisfied to take home free helium balloons.

Expect to pay about $25 each for an appetizer-through-dessert dinner, without tax, tip, or wine.

Maxwell's Plum, 1181 First Avenue, at 64th Street (628-2100). Lunch, Monday through Friday noon to 4:30 p.m.; Sunday brunch, 11 a.m. to 4:30 p.m.; dinner in the Café, daily 5 p.m. to 1:20 a.m.; in the Back Room, Monday through Friday 6 p.m. to midnight and Saturdays and Sundays 5 p.m. to midnight. Booster seats. A.E., C.B., D.C., M.C., V.

On grandma's birthday or for other special-occasion dining, try the **Edwardian Room** in the Plaza Hotel, the irrepressible Eloise's home base. Kids may be struck into silence by the gorgeous wood-paneled dining room, with its romantic gaslights, its tables covered in pink cloths, and its view from the stately windows of the Central Park horses and buggies. The elegant manager, Vittorio Tiburzi, has a "no nonsense will be tolerated" demeanor that forewarns prospective troublemakers. But even the friskiest children are warmly received here.

Everyone will enjoy the trio who play music like the theme from *Annie* and "Thank Heaven for Little Girls," and there's a dance floor for parents who'd like to twirl their kids or each other around. The beat goes on at 6 P.M.

Waiters dressed in handsome red coats couldn't be kinder to children, but service moves at a glacier's pace. There's a special children's menu with a brightly colored circus motif and attractions like a foot-long frankfurter ($2.95), a sirloin burger with or without cheese ($3.95), and a tasty peanut-butter-and-jelly sandwich with potato chips ($2.25). Sweet treats include "Big Bertha Supersonic Sherbet" ($1.95) and "Tooty Fruity Chocolate Ice Cream" ($1.50). Milk costs 50 cents per round.

How young must a child be to be presented automatically with the children's menu? "Sometimes a little boy wants to be very grown-up, and I don't want to hurt his feelings, so I'll give him the adult's menu," says Tiburzi. "But sometimes a big boy—he could be twelve—acts more childish, and to please him I give him the child's menu."

Grown-ups may choose from a lengthy list of strictly hotel-food offerings. Leg of lamb with mint sauce ($15) and grilled steak with béarnaise sauce ($18) are some samples. All entrées are served with two vegetables. Coffee costs $1.60; harder stuff, $4.50 a glass.

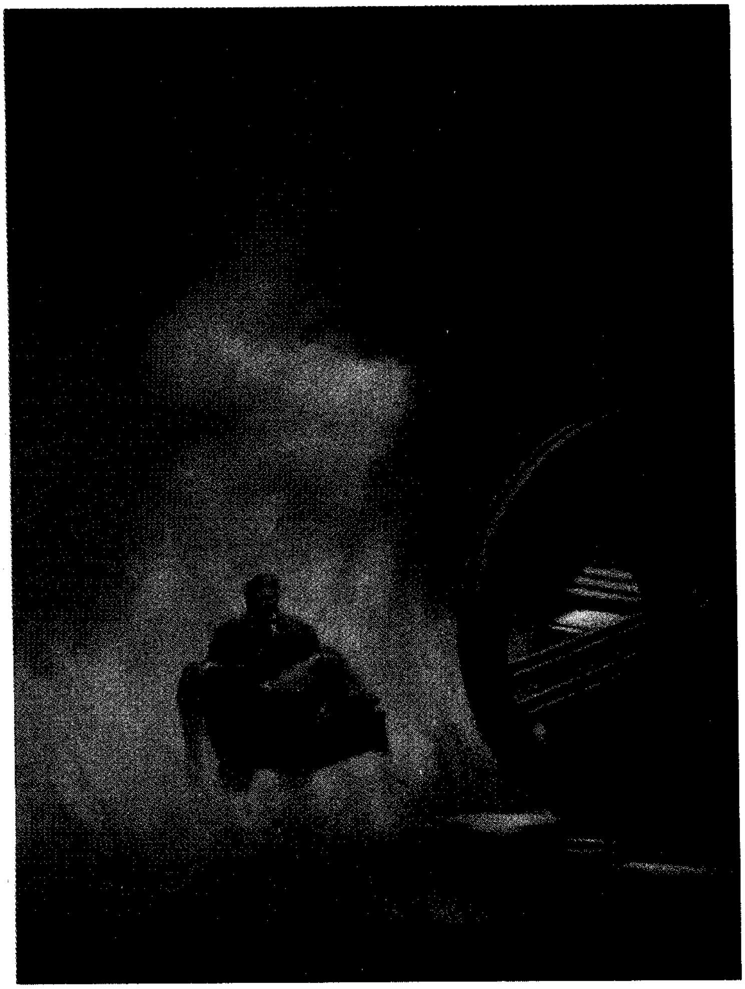
Though the food arrives ever so slowly, youngsters will find plenty to look at and listen to, and the voluminous upholstered chairs are a wriggler's delight.

An Edwardian evening doesn't come cheap, but it's a lovely experience to share at least once. Young and old should remember to dress up. Tie and coat, please.

The Edwardian Room at the Plaza Hotel, Fifth Avenue at 59th Street (759-3000). Lunch, Monday through Saturday noon to 3 p.m.; Sunday brunch, noon to 3 p.m.; dinner, daily 5:30 p.m. to 12:15 a.m. Booster seats available. A.E., C.B., D.C., M.C., V.

Dining with small children isn't easy. But stay with it. One day your child will be able to sit without fidgeting, keep his napkin in his lap, cut his own food, speak quietly, and maybe even take you out to dinner. ■

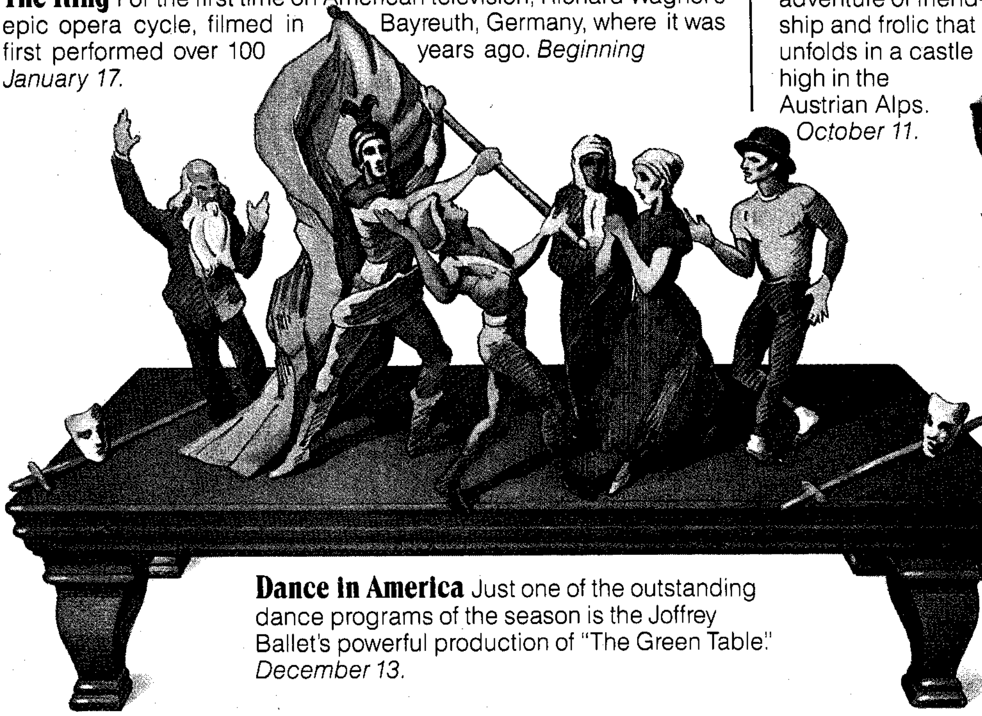
The Tenth Season of



The Ring For the first time on American television, Richard Wagner's epic opera cycle, filmed in Bayreuth, Germany, where it was first performed over 100 years ago. *Beginning January 17.*

The Charterhouse of Parma Stendhal's intriguing novel of power and obsession set in 19th-century Italy, features an international cast and stars Marthe Keller. *Beginning October 25.*

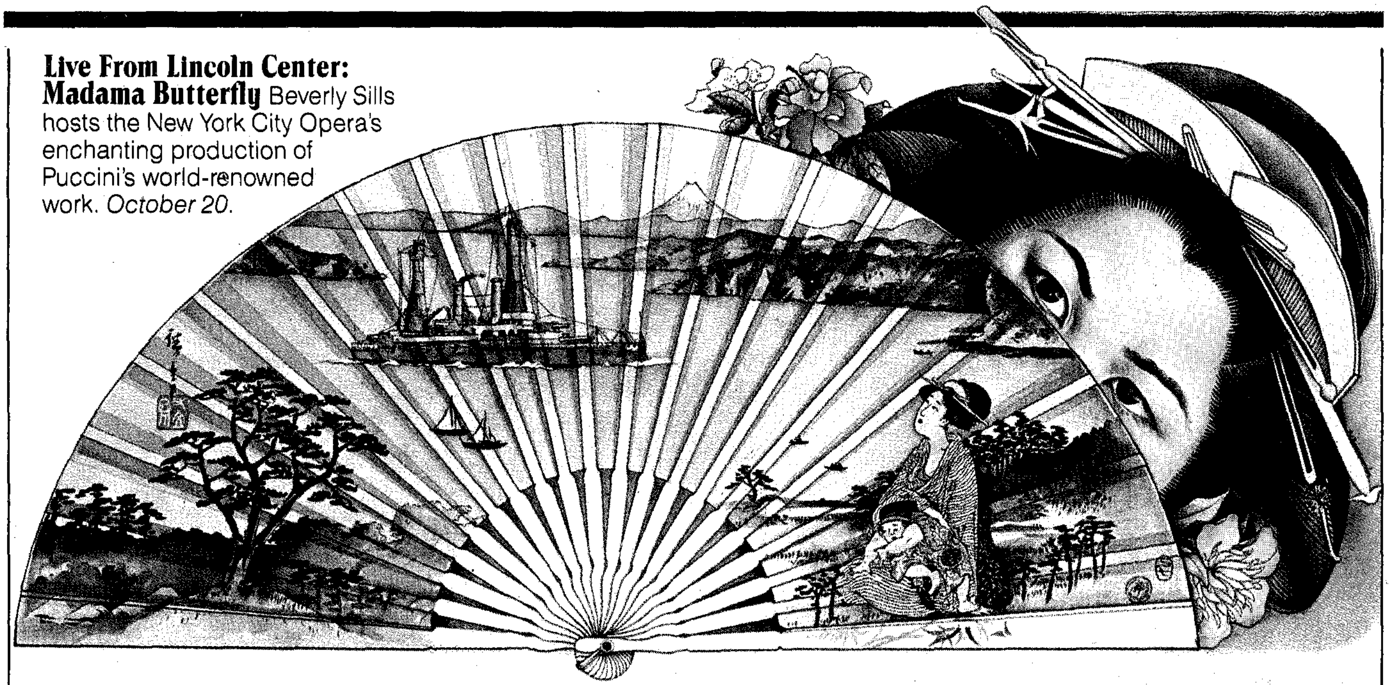
#44. The Mysterious Stranger It's Mark Twain's final novel—a magical adventure of friendship and frolic that unfolds in a castle high in the Austrian Alps. *October 11.*



Dance in America Just one of the outstanding dance programs of the season is the Joffrey Ballet's powerful production of "The Green Table." *December 13.*

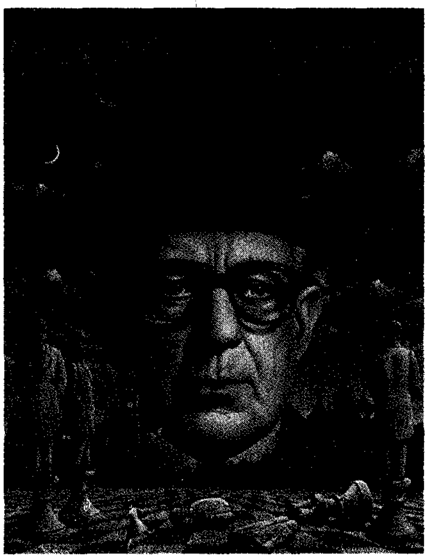
Great Performances

Live From Lincoln Center: Madama Butterfly Beverly Sills hosts the New York City Opera's enchanting production of Puccini's world-renowned work. *October 20.*



Duke Ellington: Jump for Joy Lovingly dedicated to the man and his music, this program features film clips as well as special performances of his classic compositions. *Coming in March.*

Innocents Abroad Mark Twain's witty travel journal-turned-novel takes you on a grand tour. Starring Craig Wasson, Brooke Adams and David Ogden Stiers. *Coming in May.*



Tinker Tailor Soldier Spy Alec Guinness returns as George Smiley and once again holds you spellbound in an encore presentation of this spy thriller. *Coming in March.*

Exxon celebrates the Tenth Anniversary Season of Great Performances by bringing you a year of outstanding presentations. Join the celebration, every Monday at 8 PM, on your PBS station.

Great Performances

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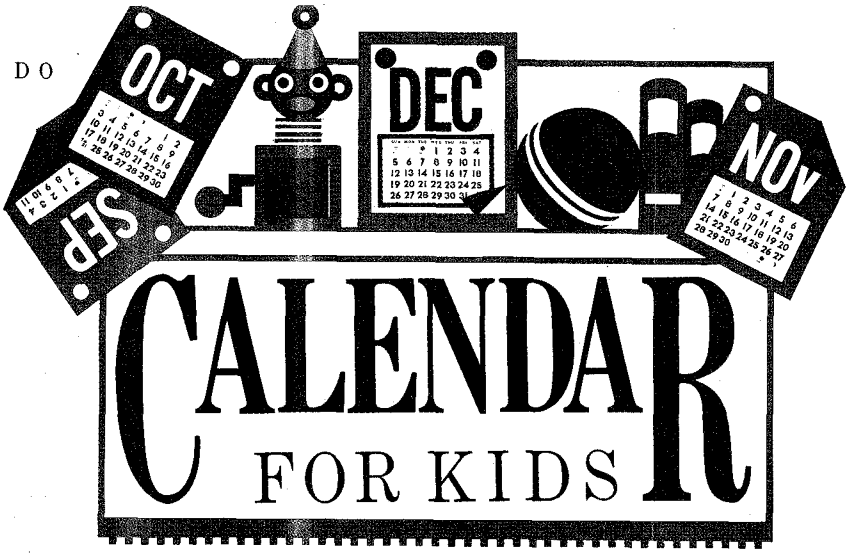
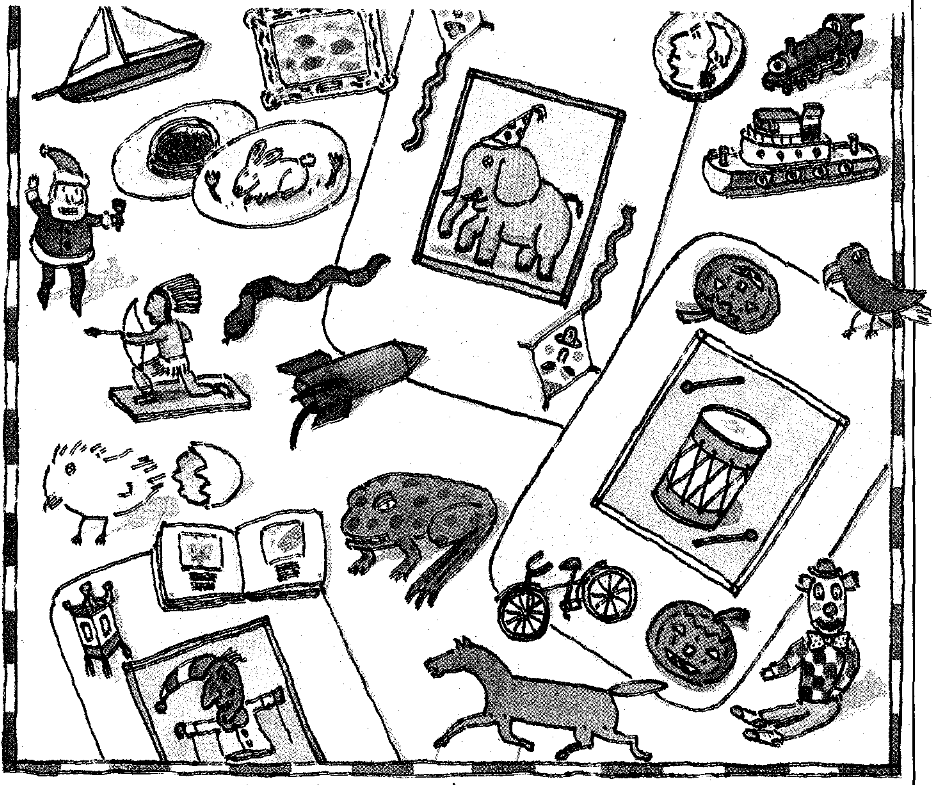


CALENDAR FOR KIDS

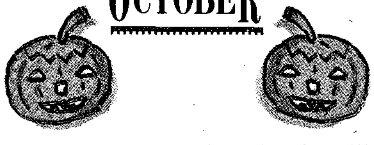
By Lynn Edelman Schnurnberger

'I don't know, Brian... what do *you* want to do?" That's the classic exchange between exasperated New York parents and their world-weary kids as they try to dream up new and inexpensive diversions around the city.

We have the answer—or, rather, answers: a year's worth of appealing events, some of them indoors, some of them outdoors, some of them active, some of them creative, and some of them instructive (but pleasantly so). We know the dates and times of events through December, but call before you go to make sure that nothing's been canceled. As for the rest of the year's activities, they're in the very early planning stage, so as the months roll around, call the sponsoring organizations to confirm the dates and prices we've listed or to find out on what day, and at what time of the day, you should bring the kids.



OCTOBER



Kite Day in Central Park. There'll be prizes for the largest, the smallest, and the highest-flying kite—even the best-dressed kite flier— at the Sheep Meadow on October 3 from 1 to 4 P.M. Bring your own kite or buy one there. The contest's free. (The meadow's at 68th Street and Central Park West. Call Go Fly a Kite, Inc., 472-2623.)

F. A. O. Schwarz First Annual Model-Train Exhibition. All aboard for this showing of private collectors' precious Lionel, American Flyer, and Marklin early model trains. Bring in any pieces from your own collection that you suspect may be valuable; you'll get an appraisal. There'll be seminars on train collecting, a sweepstakes drawing for trips by rail, and engineer's hats for the first 100 visitors. It all takes place October 22 through 30 from 10 A.M. to 6 P.M. (F. A. O. Schwarz, 745 Fifth Avenue, at 58th Street, 644-9400.)

Pumpkins on the River. At Halloween time, the sloop *Clearwater* will sail into ports all around the town, loaded with pumpkins for sale. Tour the sloop, and buy a pumpkin (50 cents to $4—proceeds support the ship's environmental-education programs). On October 28, the *Clearwater* will be at the Fulton Ferry, Fulton Street and the East River, Brooklyn, from 9 A.M. to 2:30 P.M.; it will be at Asphalt Green, Gracie Mansion, from 4 to 7 P.M. On October 29, it will be at the Tiffany Street Dock, the Bronx,

Illustrated by Paul Meisel.

from noon to 5 P.M.; on October 30, at Stapleton Pier, Staten Island, from noon to 6 P.M.; on October 31, at the South Street Seaport, Pier 16, Fulton and South Streets, from 10 A.M. to 6 P.M. (Call the *Clearwater,* 914-454-7673.)

The Great Pumpkin Festival. Brooklyn's Prospect Park is holding a Halloween party. Kids, come in costume. There'll be pumpkins to decorate, cupcakes and other goodies, music, dancing, and games. But the real trick to the treat will be the journey to the party along the mysterious "haunted ravine." The celebration takes place October 30 from 1 to 3 P.M. at the park's Nethermead, and it's free. (Follow marked paths to the party from the Willink entrance, Flatbush Avenue and Empire Boulevard, or the 5th Street entrance, at Prospect Park West. For information, call 965-6522.)

Halloween Happening at the Bronx Zoo. Two days of scary stories and masked monsters! Youngsters will be taught how to move and sound like their favorite animal, then make an animal costume and see if they fool the real things as they parade through the zoo in disguise. Go there Halloween weekend, October 30 and 31, from 11 A.M. to 4 P.M.; children pay 75 cents admission to the zoo, adults pay $2.50. (The zoo's at Fordham Road and the Bronx River Parkway; 367-1010. Use any entrance, and pick up a program; events take place in different places throughout the area.)

The Haunted Greenhouse. As darkness creeps up on the peaceful Enid A. Haupt Conservatory, at the New York Botanical Garden, illuminated pumpkins and costumed characters lurking in the shadows transform it into the Haunted Greenhouse. Wear a mask or don a costume for protection; there'll be refreshments for sale for those not too scared to swallow. Tickets to the haunting—October 30 from 6 to 9 P.M.—are 75 cents for children, $2.50 for adults; parking is $2.50. (The conservatory's at Southern Boulevard and Fordham Road, the Bronx; 220-8700.)

NOVEMBER

A Bridge of Dreams. The 92nd Street Y invites children and their parents to walk across a bridge of dreams during Sunday storytelling hours (11 A.M. to 12:15 P.M.). The charge: $2.50 per person, $8 for the four storytelling hours. (The Y's at 1395 Lexington Avenue; 427-6000, ext. 137.)

Concerts for Kids. Celeste was a lonely

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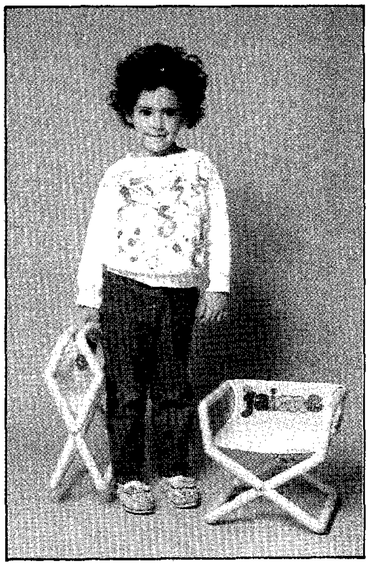

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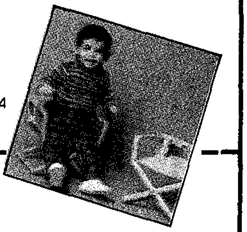

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melody. One day, in this Cinderella-like story, she found someone to accompany her—Prince Cello. On November 14, at 1:30 and 3:30 P.M., "The Story of Celeste" will be the opening number to kick off a series of four special children's concerts at the Third Street Music Settlement. The others? "The Road to the Isles," on November 21, in which bagpipers and penny-whistle players introduce children to the folk music of Ireland and Scotland. "The Wonderful World of Opera," on January 9. "A Musical Umbrella," a variety of dance and instrumental-music experiences, on February 6. Tickets are $1 for children, $2.50 for adults. (The settlement house is at 235 East 11th Street; 777-3240.)

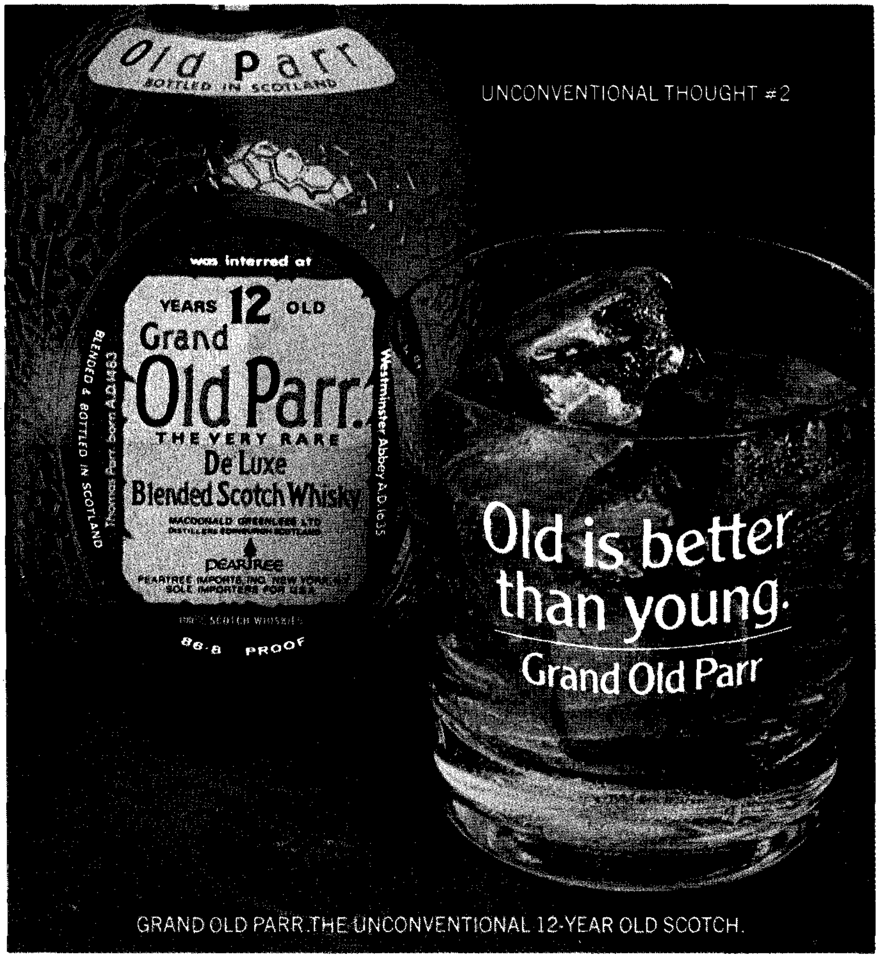
The New York Public Library's Children's Book Week. Story hours, read-alouds, meet-the-authors sessions! The free special events take place November 15 through 21. (Call your local library or the Office of Children's Services, 340-0906, for details.)

Indian Children's Day. The Indians taught the Pilgrims how to grow corn; together they reaped the first, bountiful Thanksgiving harvest. On November 20 at 2 P.M. the Alley Pond Environmental Center honors the first Americans by passing on some of their skills and traditions. There will be peach-pit tosses (meant to improve coordination *and* for fun), face painting with pigments made from crushed rocks, and stories, songs, and dances. Admission is $1. (The center's at 228-06 Northern Boulevard, just east of the Cross Island Parkway, Queens; 229-4000.)

Eeyore's Second Annual Story-Writing Contest. Are there future writers among young readers? To find out, the estimable children's bookstore is sponsoring its second annual storywriting contest. Submissions are due by November 24, and there's no entrance fee. Soon, Eeyore's will seek out future illustrators (**First Annual Art Contest,** submissions in late January). Collaborations ahead? (For details, call or stop by Eeyore's at either of its locations: 2252 Broadway, near 81st Street, 362-0634, and 1066 Madison, near 81st Street; 988-3404.)

DECEMBER

Breakfast With Santa. What does Santa eat to keep up his strength during the busy season? A hearty breakfast of orange juice, chocolate milk, French toast, and bacon. And on the three Saturdays and Sundays before Christmas, kids can join him at Gimbels at 9:30 A.M. for the same fare. Afterward



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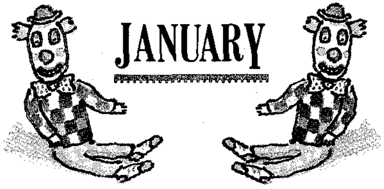
he'll lend an ear to Christmas lists. Buy tickets ($3.25) in advance. (Gimbels, 33rd Street at Broadway, 564-3300, ext. 2650 or 2651.)

Sailors Celebrate Christmas at Sea. No hearth for a wreath, no mantel to pin stockings on. But, lonely and far away from home, they did what they could: They made decorations and lashed giant pine trees to masts. How else did sailors celebrate Christmas at sea? Find out December 5 at 1 P.M. at the South Street Seaport Museum. Admission is $1.50 for children, $3.50 for adults. (The museum's at Pier 16, Fulton and South Streets; 669-9400.) Other places likely to hold Christmas celebrations are the Metropolitan Museum of Art (879-5500, ext. 3932), the Manhattan Laboratory Museum (765-5904), Richmondtown Restoration (351-9414), and the Morris-Jumel Mansion (923-8008).

Chanukah Party. Because there's so much emphasis on Christmas trees and Santa, Chanukah can seem like "the other holiday." So the 92nd Street Y gives a party just for Chanukah—for families who'd like to know more about the holiday, or families who do know and would just like to get in on the fun. The date, December 9; the time, 4:30 P.M.; it's free. (The Y's at 1395 Lexington Avenue; 427-6000, ext. 179.)

Make-Your-Own-Calendar Workshops. The Junior Museum at the Metropolitan Museum of Art will provide calendars, sketching pencils, and—most important—guides who will take kids through the galleries, pausing in front of paintings so that the children can sketch just the scene appropriate to each month. (They may draw Monet's *Terrasse à Sainte Adresse* to capture July, for instance, or a Brueghel scene for January.) The workshops begin December 31 and continue for the first two weekends in January, but kids who attend the first workshop will be able to complete their calendars on their own. Sketching materials are free; museum admission is pay-what-you-wish; the hours are 11 A.M. to 1 P.M. and 2 to 3:30 P.M. (The Junior Museum's on the ground floor of the Met, south side, near the 81st Street and Fifth Avenue entrance; 879-5500, ext. 3932.)



The Mystery of Time. This month the Manhattan Laboratory Museum is ten years old. It's a "please touch" place, where kids get hands-on training at Saturday workshops built around changing art and science exhibi-

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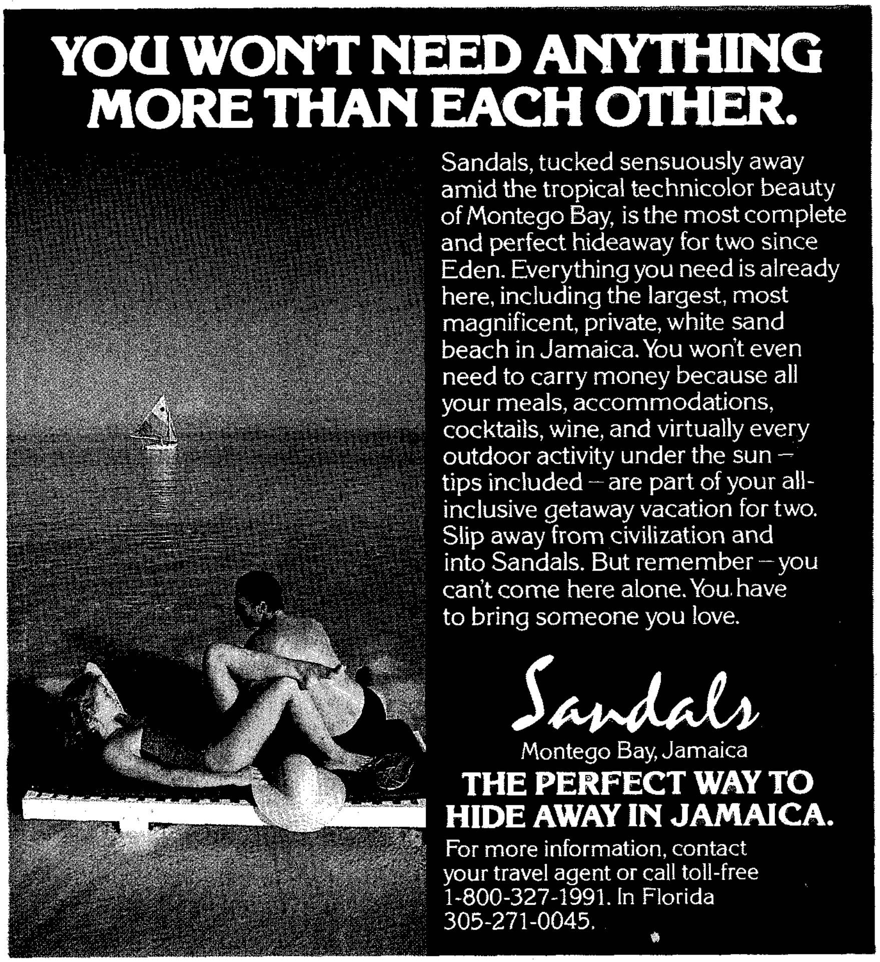
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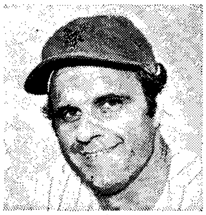

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tions. They make fantasy fossils, draw, paint, sculpt, take photographs, touch the small animals, push buttons, make things, learn to use machines . . . but particularly, says founder Bette Korman, learn to understand the creative process. To celebrate its tenth birthday, the museum's working up a huge exhibition on the mystery of time, involving human clocks, cultural clocks, nature clocks, and *clock* clocks (gears and pendulums from very old timepieces). The official party takes place on the twenty-second and the twenty-ninth, with games, arts, crafts, a cake, and workshops on the theme of time; on the twenty-third and thirtieth there'll be films about time. If you can't make those dates, never mind: The exhibit will go on for some six months, changing from—er—time to time. Museum admission is $2. (The museum's at 314 West 54th Street; 765-5904.)

Dan Butterworth and His Marionettes. Silhouetted paper horses prance, acrobats tumble across a shadow screen, marionettes spring up in the middle of the audience, and we're told to watch for a live puppy: It's an Early American–style puppet show at Fraunces Tavern Museum on January 30 at 2 P.M. The fee: $2. (The museum's at 54 Pearl Street; 425-1776.)

FEBRUARY

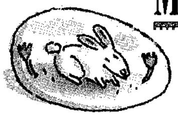
Washington's Birthday Celebration. George's 251st birthday is coming up, and the Morris-Jumel Mansion will be throwing a party—games, arts and crafts, and cherry-flavored refreshments. The mansion admission is $1. (The mansion's at Edgecombe Avenue and 160th Street; 923-8008.)

Chinese Lantern Day Parade. In old China, on this day at the end of the Chinese New Year, they lit up the sky with lanterns, and the tradition's still going strong here. So, youngsters, don a costume, bring your own lantern, and join singers, dancers, and costumed children carrying their handmade paper lanterns as they march to City Hall and back. (Call the Chinese American Arts Council, 431-9740, for date and time.)

Story of Purim Puppet Show; Children's Carnival. Haman's the bad guy, Esther and Mordechai are the heroes. Everybody comes in costume and eats hamantaschen (pastries). How come? The plot unfolds on February 26 at the Lincoln Square Synagogue's Story of Purim Puppet Show. After that, join the costume contest and taste the delicious three-cornered pastries at the Children's

Carnival. Games and booths, of course. (The synagogue's at 200 Amsterdam Avenue, at 69th Street; 874-6100.)

MARCH



Pysanky Workshops. Superstition dictates that great precaution be taken to protect *pysanky,* those intricately decorated Ukrainian Easter eggs, from the evil eye associated with strangers. But New York City kids aren't strangers at the Ukrainian Museum—they come every Easter to see the beautiful eggs and learn how to make them in free workshops. And kids are invited once again this year. Museum admission is 50 cents for children, $1 for adults. (The museum's at 203 Second Avenue, near 13th Street; 228-0110.)

Museum Gallery Hunt. If you can't wait for spring to come into full bloom, the Metropolitan Museum of Art's Junior Museum will help you search for signs of it in painting and sculpture—pick up a copy of written clues at the main information desk for the Museum Gallery Hunt. Admission to the museum is pay-what-you-wish. (Use the museum entrance at 81st Street and Fifth Avenue; 879-5500, ext. 3932.)

Eeyore's Birthday at the Children's Farm, in Prospect Park. The park rangers here have their own lovable donkey; to celebrate his birthday they'll bake a cake, put on a special horse show, and read stories from—what else?—*Winnie-the-Pooh.* There's no charge. (Enter at the Willink entrance, at Flatbush Avenue and Empire Boulevard, Brooklyn; 965-6522.)

Maple-Sugaring. Recipe for a sweet Sunday at the Wave Hill public garden: Tap trees for buckets of sap; pour into caldrons; boil; then lap up the delicious maple syrup. The workshop and samples are free, the syrup is for sale. Admission to Wave Hill is free for kids up to age fourteen, $2 for those over fourteen. (The garden's at 675 West 252nd Street, the Bronx; 549-2055.)

APRIL

The Great Egg Event. The Bronx Zoo invites kids to six days of special activities marking the annual opening of the Children's Zoo. There'll be an egg race, eggs to paint and decorate for Easter, and, at least temporarily, an answer to the age-old puzzle (first kids will

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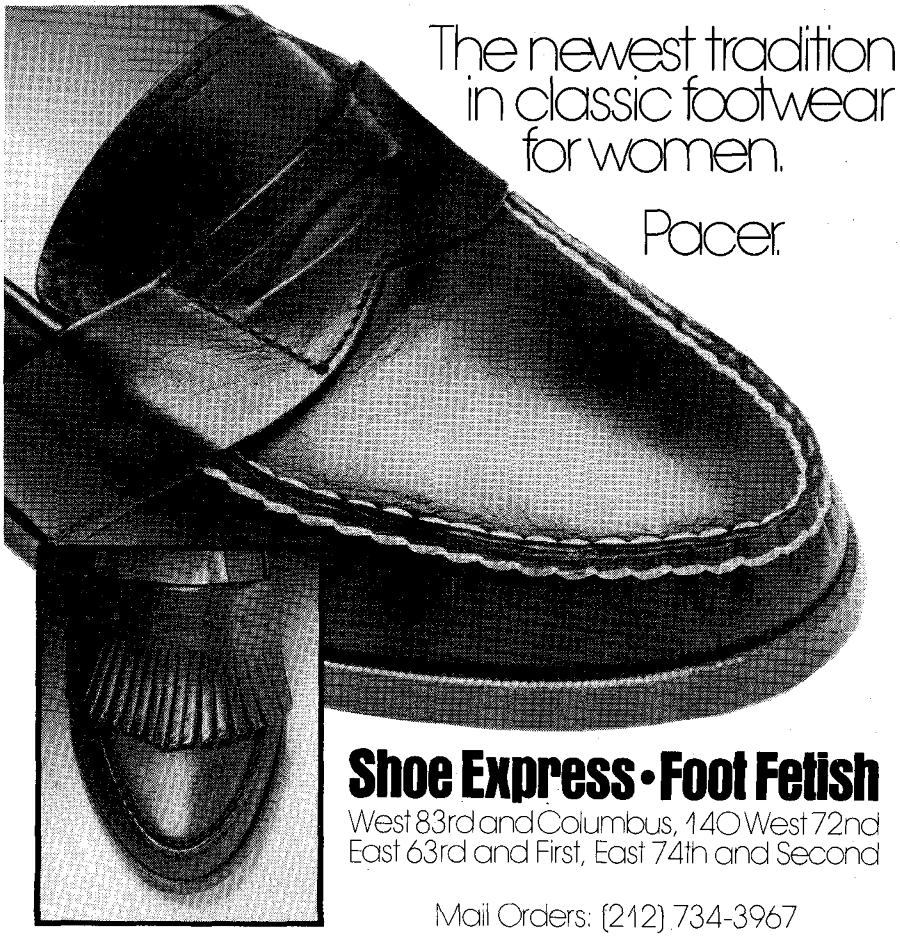

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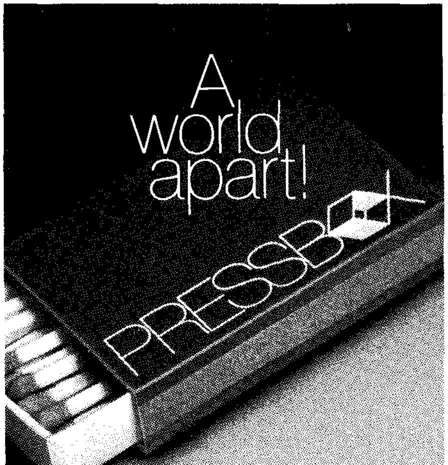

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see the eggs, and then, as they hatch, they'll greet newborn chicks and quail). The dates, April 2 to 8; the charge, zoo admission—75 cents for children, $2.50 for adults—plus admission to the Children's Zoo, which is 80 cents for children, 70 cents for adults. (The zoo's at Fordham Road and the Bronx River Parkway; 367-1010.)

Safari Runs. The kids won't be chased by a herd of buffalo, but they're sure to sound like one. Hundreds of youngsters (first-graders to sixth-graders) will race past cages of possibly puzzled animals as they join safari runs—races coordinated by the Road Runners Club in zoos throughout the city. T-shirts and prizes will be awarded. The events should take place from the middle of April through May; there's no entry fee. (Call the New York Road Runners Club, 860-4455, for details.)

Staten Island Children's Museum's Annual Fair. Thousands of brightly colored balloons will be launched into the skies; the tagged balloon that travels farthest will win a prize for its purchaser. On the ground, there'll be old-fashioned beanbag tosses, music, dancing, stilt walkers, fast talkers, art workshops, and carnival rides. This year's bash will be held on April 24; the fee will be 50 cents for children, $1 for adults. (Everything takes place at the Snug Harbor Cultural Center, 914 Richmond Terrace, along the Kill Van Kull Waterway. Call the Children's Museum, 273-2060, for details.)

Children's Day at the Guggenheim. An exhibit of art by kids, for kids. The Guggenheim collects interesting paintings and drawings from public-school children through its "Learning to Read Through the Arts" program, then puts the works on view. On opening day there'll likely be even more to welcome kids to the museum—quite possibly a puppet show, and punch and cookies. The admission fee will probably be $5. (The museum's at 89th Street and Fifth Avenue; 860-1313.)

Five-Borough Bike Tour. It's a ride from Battery Park through upper Manhattan into the Bronx, then back down through Manhattan, over the Queensboro Bridge and along the Queens and Brooklyn shorelines, across the Verrazano-Narrows Bridge to Staten Island, then by ferry back to Manhattan. If you turn out to be just too tired to finish the 36-mile tour, National Guard trucks will drive you the rest of the way. The route will be closed off to traffic, and the American Youth Hostels (co-sponsor, along with Citibank) promises 700 volunteer marshals and plenty of policemen to guide you along. And the expected 17,000 riders can pedal at their own pace and make lots of stops; this is a *tour,* not a race. The likely date, April 24; the likely pre-registration fee, $2. (Call A.Y.H., 431-7100, for details.)

Cherry Blossom Festival at the Brooklyn Botanic Garden. On April 29—the first day of the garden's three-day Cherry Blossom Festival—there'll be no chopping-down competition; this is strictly a Japanese celebration. So there should be Japanese music and puppet shows, and Japanese toys to play with. And kids may be able to try their hands at origami (paper folding), sumi (calligraphy), and an ancient Japanese shrine-carrying ritual. Those, at any rate, were last year's activities; if they're not repeated, there'll be other events that are just as interesting. The festival takes place at the Cherry Esplanade, near the Eastern Parkway entrance, and admission is free. (The Brooklyn Botanic Garden's at 1000 Washington Avenue, near Eastern Parkway; 622-4433.)

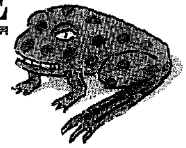
MAY

Make-Your-Own-Boat Race. The Bronx River Restoration Project will supply the materials and know-how to help you build your own small sailboat; in July, breezes will supply the fuel as you race along the Bronx River. There was no charge for last year's boat project. (The building and racing take place at the Art Center at the Bronx River Restoration, 1087 East Tremont Avenue, near Boston Road, the Bronx; 589-6379.)

Militia Day on Staten Island. To see what life was like in an eighteenth-century military camp, muster for the Staten Island Historical Society's Militia Day. But, kids, be forewarned: Everything—musket firings, bullet-making demonstrations, the fife-and-drum music—will be done by the book, and in the eighteenth century it wasn't uncommon for ordinary citizens to be impressed into service. Admission will be $1 for children, $2 for adults. (Everything takes place at the Richmondtown Restoration, 441 Clarke Avenue, Staten Island; for details call the historical society, 351-9414.)

Books-by-the-Pound Sale. Half a dollar buys a pound of books at the Brooklyn Public Library's semi-annual sale. There should be 10,000 to choose among. There'll be a children's program (face painting, clowns) and a concert to entertain you while you weigh in purchases on a postage scale. (The sale's to be held in the library's parking lot, which is located at Grand Army Plaza, Brooklyn; 780-7806.)

JUNE



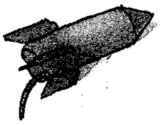
June Balloon. A gigantic hot-air balloon, eleven feet in diameter, will float over the end-of-school festivities at the Brooklyn Children's Museum: a full day of plays, puppet shows, art workshops, and chalk-ins on the roof of, all around, and inside the museum. The party is free. (The museum's at 145 Brooklyn Avenue, Crown Heights, Brooklyn; 735-4432.)

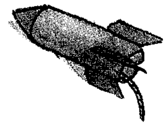
Zoo Olympics. This month, kids can discover whether they can jump as far as a frog, stand on one leg as long as a flamingo, or eat sunflower seeds as fast as a parrot. All of these comparisons, and more, will be noted at the Staten Island Zoo Olympics, where children challenge records held by members of the animal world. Zoo admission is 50 cents for children, 75 cents for adults. (The zoo's at 614 Broadway, near Forest Avenue and Clove Road, Staten Island; 442-3101.)

Doo-It Day. One of Santa's elves didn't want to make war toys anymore, goes the Stanford Summers story, so he didn't; he made "fuddlejigs." A fuddlejig is anything a child wants to create, and those that kids make at Damrosch Park on Doo-It Day will weigh less than an ounce so they can be tied to balloons and deliver messages of peace and love wherever they land. There's to be face-painting too, and the making of banners and masks and funny hats. The event is free. (The park's to the left of the Metropolitan Opera House, at Lincoln Center; for details call the Children's Art Carnival, 234-4093.)

Queens Day. A half-million people are expected to turn out in honor of the borough. At Flushing Meadow Park there'll be clowns, fireworks, free balloons. It's a real community effort—even the games will be non-competitive. (The park's between Grand Central Parkway and the Van Wyck Expressway; call the Queens Borough President's Office, 520-3200, for details.)

JULY

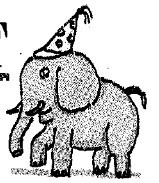




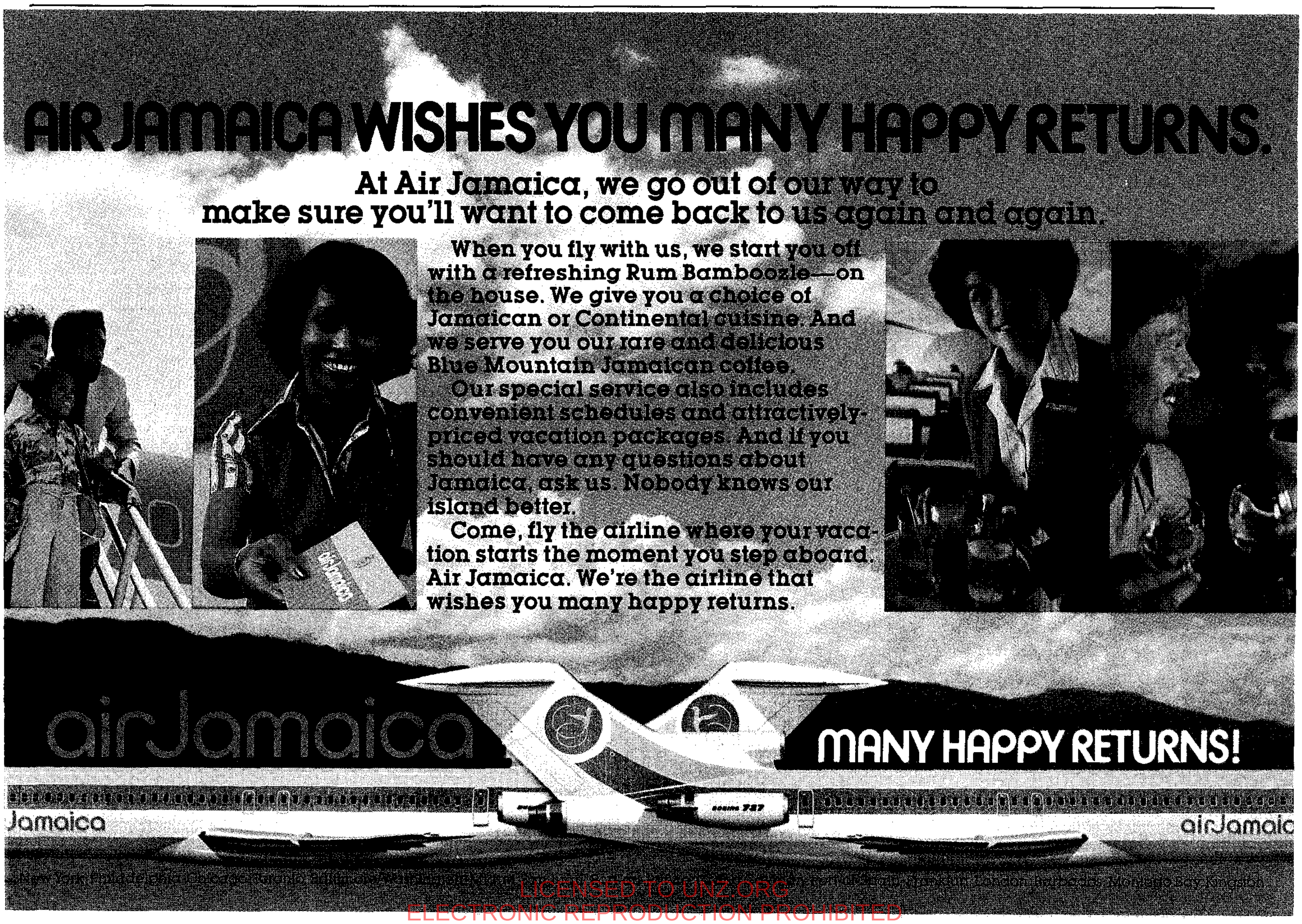
Fireworks Night at Shea Stadium. No matter how the season's going, the New York Mets (and the Grucci family) will send off rockets—and flares and sparklers and Roman candles—at an extravaganza sometime around July 4. (Also check the Mets' schedule for Team Picture Day and Cap Weekend.) General admission to the game is $2 to $7. (The stadium's at 126th Street and Roosevelt Avenue, Flushing, Queens; 672-2000.)

July 4 Air Show. Flag-bearing parachutists will jump from 12,000 feet, airplanes will perform aerobatics, and there'll be a free-fall demonstration during the hour-long air show over Coney Island July 4. And you will be watching from the Coney Island Show Center, at West 10th Street, in front of the boardwalk—near the New York Aquarium, the Cyclone, and the sea. The show's free. (Call the Coney Island Chamber of Commerce, 266-1234, for details.)

AUGUST



Astor's Birthday Weekend at the Bronx Zoo. Patty and Groucho invite you to the birthday party of their 700-pound baby son, Astor—the first elephant born in New York in 10,000 years. There'll be elephant races, an elephant tug-of-war, a huge birthday card



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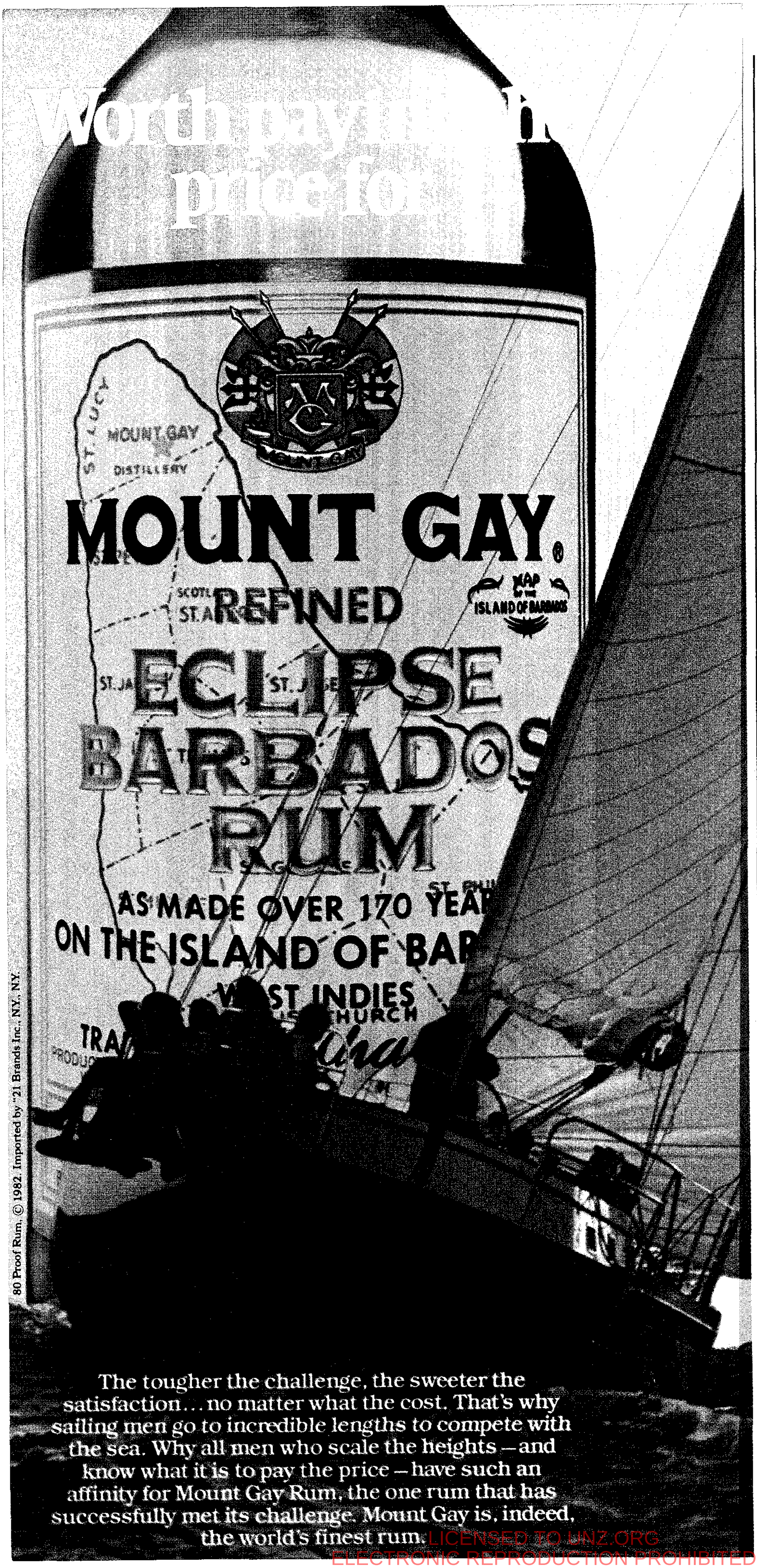

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to sign, and a birthday cake made of Astor's favorite food—Italian bread. Zoo admission is 75 cents for children, $2.50 for adults. To see Astor in the heart of Wild Asia, you must ride the monorail—another 75 cents for children, $1.25 for adults. (Use the Bronxdale Gate entrance, off the Bronx River Parkway; for details call 367-1010.)

The World's Largest Games. The world's largest store always does everything in a big way. There'll be spelling bees with two-foot-high alphabet blocks, a sixteen-foot Raggedy Ann . . . even the entertainment will be large-scale. Two years ago, Macy's got 2,000 tap dancers to shuffle-shuffle slide-slide through the streets together, and last summer the store amassed a 2,140-person conga line. You're invited to watch along 34th Street from the Empire State Building to Macy's. (Call Macy's, 560-4441, for details.)

Mount Morris Park Circus. Acrobats, tumblers, tuba players, fire-eaters, and stilt walkers will entertain at this circus—a day of family fun. It'll all take place at Mount Morris Park, 122nd to 124th Street, a block east of Lenox Avenue. No admission fee. (Call the Harlem Cultural Council, 860-8640, for details.)

SEPTEMBER

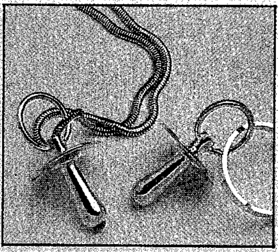
Visiting Tugboats. If they all announce their arrival like our Golden Book favorite, Scuffy, a cacophony of toots will echo through lower Manhattan as tugboats from all over New York pull into South Street Seaport. Kids can see films about these floating workhorses. Admission to the seaport is $1.50 for children, $3.50 for adults. (The seaport's at Pier 16, Fulton and South Streets; 669-9400.)

Street Fairs in Brooklyn. Three of them come up this month while the weather's still fine. They're the Flatbush Frolic, the Atlantic Antic, and the West Indian Day Kiddie Festival. (Call the Brooklyn Arts and Cultural Council, 783-4469, for details.)

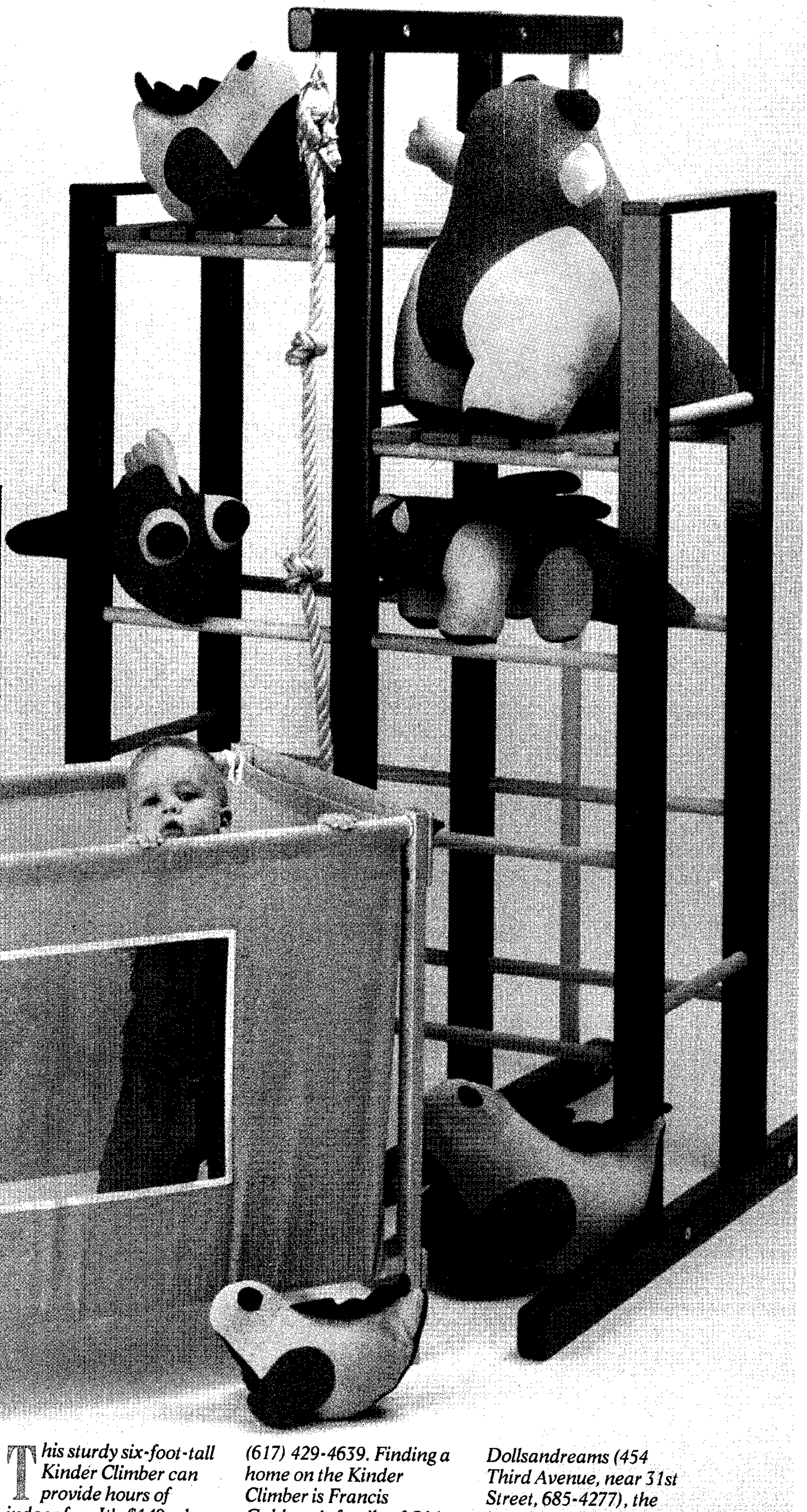
Richmondtown County Fair. On Staten Island, a wistful remembrance of fairs past—a good old country fair, with pie-eating, log-splitting, diaper-changing, and watermelon-seed-spitting contests. Admission to the Richmondtown Restoration, where it's to be held, is $1 for children, $3 for adults. (The restoration's at 441 Clarke Avenue, between Arthur Kill and Amboy Road, Staten Island. Call the Staten Island Historical Society, 351-9414, for details.) ■

Things kids can cuddle, climb, and keep forever.

By Nancy McKeon and Corky Pollan



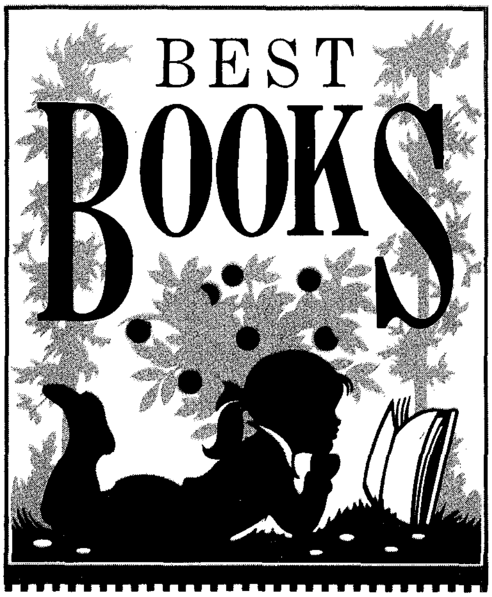
Later, this sterling-silver pacifier (with turquoise or coral tip) will be Baby's treasure, but for now it can be clipped onto Mom's key chain or dangle from a necklace. Each is $100 from Bella Donna; call 308-0564.



Kids are easily portable, but often their essential equipment is not. Now, from Sweden, a wood-and-cotton travel cot that weighs only twelve pounds and tucks into a four-foot-long carrying case. It's $120 at Pinch Penny Pick-a-Pocket, 1242 Madison Avenue, near 89th Street, 831-3819.

This sturdy six-foot-tall Kinder Climber can provide hours of indoor fun. It's $149, plus freight charges, from Child Life Play Specialties, Inc., 55 Whitney Street, P.O. Box 527, Holliston, Massachusetts 01746; (617) 429-4639. Finding a home on the Kinder Climber is Francis Goldwyn's family of Oids (Beast-Oids, Tad-Oids, Rept-Oids, and Aqua-Oids). Baby's $16, Teen's $30, Mom's $60, and Dad's $100 (prices approximate) at Dollsandreams (454 Third Avenue, near 31st Street, 685-4277), the Laughing Giraffe (147 East 72nd Street, 570-9528), and Tim's (878 Madison Avenue, near 72nd Street, 535-2262).

graphed by Cliff Watts. Model: Nicholas Chatfield, of Gloria Troy Talent



BEST BOOKS

By Joyce Maynard

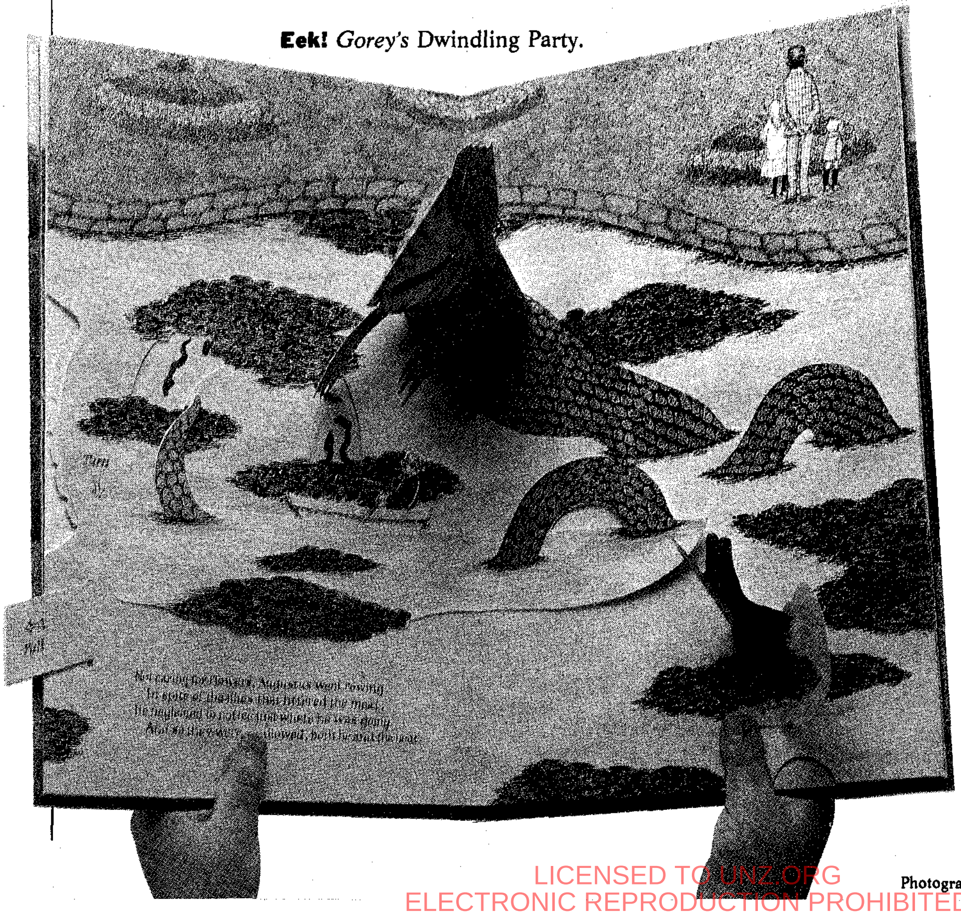
Anyone who ever imagined the purchase of a book for a child to be a simple business is apt to encounter a few challenges in this fall's selection. Is a picture book—any picture book—worth $13.95? Harder still, do we tell our kids they're growing up in a society that has the potential to destroy itself? Or do we play it safe and reach for the old, familiar villains—monsters, dragons, witches, and step-parents? Herewith, a sampling of the possibilities.

On the issue of pop-up books: Clearly the tasteful, enlightened, consumer-conscious position is to steer clear. Pop-ups are non-books, oversize greeting cards, instant gratification, rapid depreciation. But though these books don't fill the same role in a child's life as the classics, experience with my pop-up-loving four-year-old daughter has forced me to re-evaluate them. For one thing, because the text plays such an insignificant role in a pop-up, a small child can look at it on his own. Pop-ups can also be read very quickly—they rarely have more than ten pages. So when it's way past bedtime but I don't want to forgo the book ritual altogether, I'm glad of pop-ups. They make good transitional reading for a kid who doesn't like to sit still, a kid who doesn't think he likes books. After a few happy experiences with a pop-up, he might give *Where the Wild Things Are* a try and discover that words can pop up, too.

Probably the most elegant of this fall's pop-ups is Edward Gorey's **The Dwindling Party** (Random House, $8.95)—a rare example, too, of an amusingly written pop-up, in Gorey's distinctively morbid verse. Since pop-ups tend to be so bland and cute, I especially like the dour theme: The book gives us a turn-of-the-century family visiting a sinister English castle and its surrounding gardens. On one page a hand reaches into a grotto and carries off the prim-looking elder daughter; elsewhere, Father gets swallowed up by a monster, and Mother is carried away by a horrible-looking bird. After six pages, the only one left is little Neville, who comments, "I expect it was all for the best."

Also good (if you can take the $11.95 price tag) is the Tomie de Paola pop-up **Giorgio's Village** (G. P. Putnam's Sons), which features six nicely detailed tableaux of an Italian Renaissance village. The scenes are highly detailed and layers deep, full of stained-glass windows and market stalls and distant hilltops. For the child who looks closely, there are rewarding surprises that may emerge only on the fifth or sixth reading, like the cat that loiters expectantly all day beside a fish-shaped fountain in the center of town, or an almost hidden tab that, when pulled, reveals a clothesline hung with laundry. In contrast, you have

Eek! *Gorey's* Dwindling Party.



Photograph by Aaron Rezny. Book illustration© 1982 by Edward Gorey.

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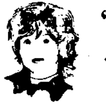

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Spot's Birthday Party, by Eric Hill (G. P. Putnam's Sons, $8.95), with the most basic sort of hide-and-seek, lift-the-flap kinds of illustrations. The designer of this book has chosen to print the very simple, 56-word text in VERY LARGE LETTERS, as if for a beginning reader. But the only child I can see wanting to look at this one is a very young nonreader. So what's the point?

On the subject of poetry for children, once again I find on-the-job experience interfering with the proper, thinking-parent opinion. I love the idea of reading poetry to kids, of filling their heads with images and rhythms and sounds. I was raised on A. A. Milne's *Now We Are Six* and *A Child's Garden of Verses* and know those verses still. My daughter has those books, too, along with a number of other books in verse. But, for the most part, she doesn't want her books to rhyme.

Partly, I think, she and her friends (who seem almost universally to share this view) have been burned by the tremendous amount of bad poetry people write for children—singsong, greeting-card verse in which you can always anticipate the last word in a line, and the poetry, instead of making music, makes monotony. Why would anybody expect a child to get excited over the sound that "be" makes six beats after "me," or "blue" and "you"?

Tiny Tim, a poetry collection compiled by Jill Bennett and illustrated by Helen Oxenbury (Delacorte Press, $10.95), should go a long way toward counteracting the anti-poetry bias in our household. I was familiar with two or three of the choices (a terrific poem about buying new shoes, for instance; the narrator dreams of "Buckle shoes, bow shoes, / Pretty pointy-toe shoes, / Strappy, cappy low shoes" and ends up with "Flat shoes, fat shoes,/ Stump-along-like-that shoes,/Wipe-them-on-the-mat shoes") and a couple of the poets represented, but there are lots of surprising selections I'd never heard. Every one is short, easy for a child to learn, and the pictures are big and bold and funny. If I were buying my daughter just one book this fall, I'd probably choose this one.

Then there's Susan Jeffers's new edition of Eugene Field's classic, dreamy bedtime poem, **Wynken, Blynken and Nod** (E. P. Dutton, $9.95). I'm not a great lover of Field; his poetry possesses none of Edward Lear's or Hilaire Belloc's wit, nor the simplicity of Mother Goose, nor the pure sensual pleasure that can be got, even by a child too little to know the meanings of the words, simply from the sound of Dr. Seuss's best. Still, this is a nice-looking edition with a slightly twenties feeling, filled with romantic images of moons and stars and the after-hours explorations by three lovingly evoked children in the attic of a Victorian house that's everyone's dream of a place to live.

The illustrations are marvelous, too (as always, with Alice and Martin Provensen), in Nancy Willard's **A Visit to William Blake's Inn,** published last year and soon to be released in paperback (Harcourt Brace Jovanovich, $5.95; October) with both Caldecott Honors and a Newbery Medal adorning the cover. Those awards mystify me: The book seems a pretentious and (to my child and me both) baffling enterprise, a collection of not-always-scanning poems loosely organized around the idea of an inn ("for innocent and experienced travelers") run by William Blake. The author presents her book as an homage to Blake. A parent would do better bypassing Willard and heading straight for the source of her inspiration. A child doesn't have to understand all the vocabulary of the poetry to get a pretty strong image of Blake's "tyger." What better way to teach a child the word "symmetry"?

On the subject of appropriate vocabulary, we have Bill Gillham's **The First Words Picture Book** (Coward, McCann & Geoghegan), illustrated with photographs by Sam Grainger. The book, we are told, comes to us as a result of research carried out at the University of Nottingham and Harvard University, which has (with, no doubt, great effort and expense) revealed the fifteen nouns that most often occur in a child's earliest vocabulary. Will anyone be surprised to discover that "dog," "ball," "book," "car," and "baby" feature prominently? Do we really need to spend $7.95 for the bonus of accompanying sentences showing the Harvard vocabulary put to use? ("John and Jenny are throwing the ball.") You'd do just as well to sit a toddler down with the Sears catalogue, which you can always let him rip, crumple, and destroy—and, of course, he'll like that part best anyway.

If You Take a Pencil, by Fulvio Testa (The Dial Press, $10.95), makes use of an almost equally basic format—the counting book—and proves that a very simple book for very young readers can still provide richness and mystery and texture. Instead of John and Jenny eating Jell-O, these pictures give us kids snorkeling in a fountain, treasure chests on a desert island. Testa's illustrations contain enough universal images (of birds, ships, cats) to allow a very small child to grasp them without pleasing peculiarities being sacrificed: an odd rag doll tucked into a child's cowboy holster, a drawer not quite closed all the way, with an intriguing collection of only partially visible objects inside. Studying this book with a child, you can teach him words like “globe,” “cactus,” “transistor radio,” and “dirigible”—not as utilitarian a vocabulary as “car” and “baby,” but undoubtedly more filled with revelations.

OF COURSE, THE QUESTION “WHAT’S the best picture book?” can be answered only with another question: “For which child?” But one fascination that seems pretty universal with children is watching a work in progress and seeing all its components. That is why my daughter loves to study houses under construction (or demolition), and it’s definitely part of the pleasure she and I take in baking a pie together. The same meticulous following through of steps makes Karla Kuskin’s **The Philharmonic Gets Dressed** (Harper & Row, $10.50) such a delight, as we see the 105 members of an orchestra in every aspect of their preparations for a Friday-night concert, from individual methods of bathing to styles of stepping into underwear right to the moment when the conductor raises his baton. Marc Simont’s illustrations are enormously witty and engaging. They don’t announce themselves as “brilliant” and aren’t likely to win medals and awards. My own unofficial research indicates they’re the kind children often love best.

The other kind (always full-color, oversize, on glossy pages) has its place, too. One of its most successful practitioners is Michael Hague, whose edition of *The Wind in the Willows*, a while back, will surely become a classic. This time Hague’s illustrations accompany a story called **The Unicorn and the Lake** (The Dial Press, $11.95), by Marianna Mayer, and they’re splendid. The book even smells sumptuous and expensive. Unfortunately the story’s pretty tedious—the prose full of words like “mysterious” and “magnificent,” “wonderful,” “magical” (all on the first two pages), without ever managing to convey any of those qualities. It’s as if the writer felt the illustrations said it all, but no illustrations, no matter how breathtaking, can. A similarly lavish venture is **The Brave Little Tailor** (Doubleday, $10.95), illustrated by Daniel San Souci. The difference here is in Robert D. San Souci’s retelling of the tale—which is heaps more relaxed and conversational than the unicorn opus.

OF THE NON-TRADITIONAL STORYbooks for children in the four-to-eight age bracket, there’s Margot Zemach’s quirky **Jake and Honeybunch Go to Heaven** (Farrar, Straus and Giroux), about an unlucky black man whose ornery mule stands in the middle of a train track, sending the two of them up to heaven, where (though the text never acknowledges this) everyone’s black, the air smells like chicken barbecue, and God resembles a Deep

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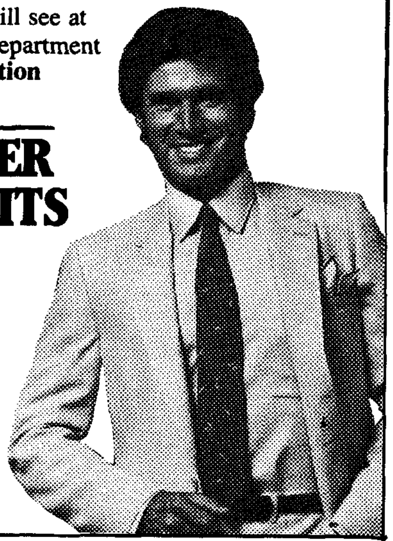

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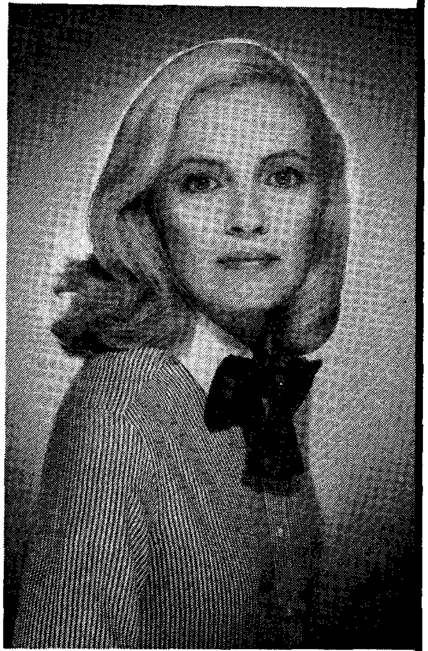

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South gospel preacher. I like the loose, free-floating quality of Zemach's watercolors (comparisons will be made to Chagall), but I'm not sure what kind of sense a young child of the sort whose parents buy $13.95 books will make of the rural black scene. The book is full of visual references parents will know, if only from *Porgy and Bess,* but some readers may be left feeling about as disoriented as black children have, for decades, presented with a world of all-white book illustrations, TV shows, and dolls.

MORE CONVENTIONAL, BUT APPEALING, are Steven Kellogg's **Tallyho, Pinkerton!** (The Dial Press, $10.95), the continued exploits of a lovably intractable Great Dane and the little girl he belongs to, and **Arthur's Halloween** (Little, Brown, $9.95), by Marc Brown, also the continued adventures of an animal—this one of indeterminate species—and his friends, one of whom dresses up for trick-or-treating as a baked potato. Both stories are funny and, though they concern animals, filled with recognizable human touches. Neither book offers any uplift or enlightenment, and neither one pretends to.

WHAT MAY BE THIS SEASON'S MOST extraordinary books for children are remarkable not only for their writing and illustration but also for their subject—the atom bomb. **Hiroshima No Pika** ("The Flash of Hiroshima," Lothrop, Lee & Shepard, $12.50) was written and illustrated by Toshi Maruki and has already been published in Japan, to great acclaim. The book is the story of August 6, 1945, and what followed, told through the experience of one little Japanese girl and her family. It's a measure of how beautifully the story is written that it succeeds in being so painful. Maruki doesn't soften her account for children: A baby dies and his mother drowns herself; bodies piled atop one another lie on the banks of a river while the city burns. The paintings have a watery, glowing quality—stylized enough to spare the reader from pure ugliness. And Maruki offers us images of survival too: The little girl lives (she holds on to her chopsticks throughout the nightmare) and returns to the leveled city to find her little rice bowl where she left it. (Years later, though, her mother is still picking glass fragments out of her scalp.) "It can't happen again," her mother says, "if no one drops the bomb."

I can't imagine this story better told. Will I read it to my daughter, who loves no stories so passionately as the ones—even the saddest ones—that she knows to be "true life"? It seems important, if we are to prevent "the unthinkable" from happening, that our children recognize the possibility as a real one. And I think children growing up these days have an instinctive sense of disastrous possibilities, and that addressing them in a gentle, almost poetic book like this one makes them less frightening, by naming a set of undefined terrors.

The other bomb book is Raymond Briggs's **When the Wind Blows** (Schocken, $10.95), the blackest of comedies, presented in comic-strip form, interspersed with two-page spreads depicting missiles moving closer and closer through the blackness, and, finally, an expanse of pink-edged whiteness signifying an explosion. The difference between this approach (which is meant for older readers) and the Japanese one is this book's unrelenting grimness and contempt. The jolly English couple we follow in the Briggs book reveal themselves to be shallow, petty fools who can't stop worrying, right up to the end, about their broken bottles and bloodstains on the husband's shirt. An adolescent could handle this (and I'd positively recommend it for adult readers), but for a younger child this is the stuff of bad dreams.

ANOTHER REFLECTION OF OUR TIMES is the frequency with which books for kids deal with divorce. Paula Danziger's **The Divorce Express** (Delacorte Press, $10.95), for pre-teen and young-adult readers, is a good, realistic story about a teenage girl commuting on weekends between her father's new home in Woodstock and her mother's New York City apartment, coping with her parents' lovers, her own boyfriend problems, and terrible food in the school cafeteria. Danziger, like Judy Blume, knows a good deal about how kids talk and dress and, often, think. I'd hoped that my child wouldn't exist on a steady diet of nothing but upper-middle-class urban and suburban books full of gritty details about pimple squeezing, but this one is amusing and sensitive and clearly meets a need.

Mary Rodgers has an even lighter touch in **Summer Switch** (Harper & Row, $9.50), for the same age group. Once again the characters are believable, the details of their lives ring true, but here the believableness is combined with a fantasy that finds a father and son switching places, leaving the father to inhabit the son's body at summer camp, and the son off in L.A. working out deals in the movie business and marital problems on the home front. The book is deftly done and very funny.

WITH **Ralph S. Mouse** (WILLIAM Morrow, $8.50), Beverly Cleary—another consistently satisfying author—has taken a similar route: realistic little-boy hero combined with talking, motorcycle-riding mouse. I will always love Cleary best when she's writing about the exploits of Henry Huggins or Beezus and Ramona, but the same knowledge of kids and total absence of condescension to them that shines through in those books shines through in this authentic-feeling fantasy. Paul O. Zelinsky's drawings, which are reminiscent of Garth Williams's, infuse both children and mouse with character.

Mary Poppins in Cherry Tree Lane (Delacorte Press, $9.95), on the other hand, seems to me a meaningless hodgepodge of fantasy for its own sake, put together as if improbable characters and situations, talking animals and people in silly hats were all a child required to keep happy. I've never been a great fan of P. L. Travers's Mary Poppins books, but even those who are will be disappointed by her latest "adventure."

ANOTHER NEW OFFERING IN A FAMILiar series is Mary Norton's **The Borrowers Avenged** (Harcourt Brace Jovanovich, $12.95; November), the further adventures of a tiny family set in the sort of English village where Miss Marple would have felt right at home. A child not acquainted with Norton's books might do better starting with an earlier one, but this story—in which the Borrowers, on the run from the detestable Mr. Platter, search for a new home—is, as always, wittily told, with plenty of wry commentary on village life and human nature, a well-drawn portrait of what life would be like for one who measured her stature in inches.

EVEN THE BEST CHILDREN'S BOOKS often come to seem a bit disposable. You don't read *Arthur's Halloween* at Christmas. And the child who demands nightly readings of *Tallyho, Pinkerton!* one month may not touch it again after that. For a new book that manages wonderfully to meet the needs in every child's reading life for something classic, there is Isaac Bashevis Singer's **The Golem** (Farrar, Straus and Giroux, $10.95; November). The story is based on a Jewish legend about a clay giant, brought to life by a rabbi to save the Jews from persecution, whose powers begin to exceed the bounds of the rabbi's control. Like Frankenstein's monster, the golem is touching and pathetic as well as fearsome; the book can be understood by a five-year-old with a good attention span, but it's full of subtleties for much older readers too.

You might think modern children raised on Beverly Cleary and Judy Blume wouldn't be able to relate to a story set in Prague, with a bearded Talmudic scholar for a hero, and it's probably true—few kids would reach for *The Golem* on their own. There are no signposts here to identify Singer's story as a product of 1982: It has a timeless quality. In this era of pop-ups and suburban-reality tales and visions of doomsday, there is some comfort in that. ■

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Music/Peter G. Davis

THE MET'S IMPOSSIBLE DREAM

"...*Rosenkavalier* emerged with a hard edge; *Boris* sounded much the same as before; *Forza* was at least plausible..."

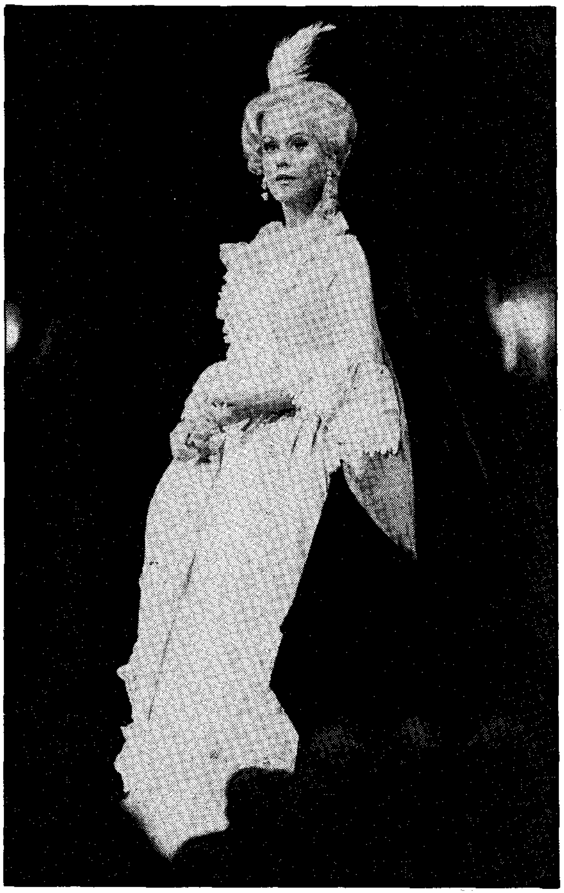
ASK JAMES LEVINE AND HE WILL AUTOmatically tell you that the Metropolitan Opera's goal is to present performances of festival quality every night—obviously an impossible dream given today's operatic realities, but a laudable notion that the Met honorably pursues, at least in theory. So many dreary displays of musical plastic are passed off as "festivals" these days that the word has become virtually meaningless, even at Lincoln Center. Festival quality or not, the Met did make a genuine effort to launch its new season in style with familiar productions of three grandly scaled operas: *Der Rosenkavalier, Boris Godunov,* and *La Forza del Destino.*

No well-endowed company can go too far wrong leading off with **Der Rosenkavalier,** perhaps the only opera in the standard repertoire safe from today's lunatic-fringe directors. There is really just one way of mounting a piece so closely bound to its historical period and so specific in its dramatic requirements. Even at that, *Der Rosenkavalier* hardly performs itself, which is what the Met apparently counted on with this slow-moving and static revival. The basic problem stems from Nathaniel Merrill's 1969 production, never a very characterful one in the first place. Restaged from a prompt book by an assistant director, the action has become even more diluted—the crowd scenes seemed to be in a state of suspended animation, while the principals more or less fended for themselves.

The singer most seriously affected by the absence of a strong guiding hand was Kiri Te Kanawa, as the Marschallin, the opera's most finely etched personality and one open to a variety of interpretive nuances. A woman on the threshold of middle age (33 was considered over the hill in Maria Theresa's Austrian court), the Marschallin has said farewell to youth and her young lover, Octavian, in many different ways at the Met: Christa Ludwig with maternal resignation, Elisabeth Schwarzkopf with calculated mannerisms, Gwyneth Jones with neurotic despair, Régine Crespin with regal hauteur, and so on down a long and distinguished line.

Te Kanawa's Marschallin is difficult to describe because there seemed to be only fleeting hints of a character underneath the gorgeous exterior. She looked stunning, made many lovely sounds, and occasionally even threatened to explore an emotional response before coolly retreating back into a shell. This was more of an expert modeling job than a performance—too bad, since Te Kanawa possesses all the outward attributes that could one day make her a fascinating Marschallin.

Tatiana Troyanos, left to her own devices, erred in the opposite direction as Octavian, singing with blowsy tone, erratically lurching about the stage, and exuding a lot of energy to little purpose. Someone should at least correct the final scene, in which Troyanos staggers toward Sophie to make the final clinch, her body arched in pain as though having just suffered a slipped disk. Judith Blegen, on the other hand, captured much of Sophie's charming volatility and adolescent confusion, an endearing portrait even if her soprano sounded a trifle pallid.



Inward: *Te Kanawa in* Der Rosenkavalier.

As the boorish Baron Ochs, Kurt Moll also gave a generally satisfying account of the part, amusing but never exaggerated or coarse, and it was a pleasure to hear one of the few rock-solid bass voices left in opera. Luciano Pavarotti bowed out of opening night at the last minute, leaving his cameo role to Jeffrey Stamm, sadly miscast and tremulous as the Italian Tenor.

In the pit, James Levine relentlessly hammered away at Strauss's score much of the time, rarely allowing the orchestra to smile, shimmer, or bask in the warmth of the music. The opera emerged with a hard, crusty edge, rather like a batch of creamy meringue that had been left too long in the oven. At times, Levine did relax during the quieter passages, as when the Marschallin poignantly describes how time runs inexorably through her fingers—a bewitching moment of chamber music, exquisitely played. Even Te Kanawa seemed on the verge of catching the mood before the moment slipped away.

Boris Godunov LOOKED AND SOUNDED much the same as in the past—most of the singers in the large cast were back at their posts, and August Everding had flown in from Germany to freshen his eight-year-old production. All things considered, the Met's *Boris* is a sturdy achievement, and it has been carefully maintained. The Levine regime insists on presenting every opera as completely and in as authentic an edition as practically possible, a welcome musical policy long overdue. For *Boris* this means using the Russian text and Mussorgsky's original orchestration (with a few touch-ups), ending with the Kromy Revolution scene rather than the Czar's death, and making only a handful of minor cuts.

Although he appears in just four of

Photograph: by Henry Grossman.

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the opera's ten scenes, Martti Talvela, in the title role, dominated the evening, through his immense size and sledgehammer singing if nothing else. He is not a particularly subtle performer and he makes the mistake of anticipating almost every big movement—now I will turn over the table, now I will tear down the curtains, now I will tumble to my death. That, plus the opaque texture of his voice, tended to turn this Boris into a bluntly predictable character, but as a sheer physical presence, Talvela invariably cut an imposing figure.

Everding has concentrated most of his efforts on enlivening the numerous small parts that make this opera such an intriguing social panorama of old Russia—the saintly Simpleton (James Atherton), the scheming Prince Shuisky (Robert Nagy), the drunken priest Varlaam (Donald Gramm), the false pretender Dimitri (Wieslaw Ochman), and the ambitious Marina (Mignon Dunn). Each vignette was sharply drawn and smoothly integrated, while the Met chorus, which really plays the opera's leading role, has never sounded better. James Conlon conducted his first *Boris* and conveyed much of the score's rugged power.

THE MET'S **La Forza del Destino** WAS new 30 years ago. Back then, one never knew how much of the opera would be performed, or in what order, from one night to the next. In 1976, most of the missing music was restored, John Dexter restaged the production from scratch, and Verdi's sprawling epic finally reached the Met in a form the composer might have recognized. Unfortunately, by then the supply of great Verdi voices had begun to dry up.

The current revival has been at least plausibly cast, with one exception. Leona Mitchell, a pleasing lyric soprano and a conscientious musician, simply will not do as Leonora. Her soft-centered voice has neither sufficient body nor power for the role, while her small-scale projection of the music's grandeur reduced a noble tragic heroine almost to soubrette status. Pushing a gifted young singer into such an unsuitable assignment does no one any favors.

Giuseppe Giacomini's robustly sung Don Alvaro just passed muster in these lean times for Italian tenors, Sherrill Milnes's classic Don Carlo reminded some listeners of the palmy days when Verdi baritones were a dime a dozen, and Gabriel Bacquier as the seedy Fra Melitone turned a small part into a brilliant comic characterization. Conducting the orchestra with his customary vigor and dash, Levine managed to galvanize all these variable elements with surprising success, but that intangible ideal, festival quality, once again eluded him. ■

Theater/John Simon

THE DOOR STORY

> "...Presumptuously and execrably written, *A Doll's Life* could make passionate door-slammers of us all..."

HERE IS WHAT HAPPENED TO IBSEN'S Nora afterward. When she slammed that door on the uncomprehending Torvald, she apparently developed this thing about doors. Or, more precisely, about slamming them behind her. First she took up with an impecunious musician, Otto, who was also the composer of the great unproduced Norwegian opera *Loki and Baldur,* and worked as a waitress to support them. But all the time, in the miserable garret they shared, she had her eye on this very substantial door. When, through the good offices of Johan, a barrister and a client at her restaurant, she managed to get an audition for Otto's opera and her lover gives her only 5 out of the 50 kroner he receives as an advance, she exclaims, "Scratch the artist and find a Torvald!" and gets down to the real business of voluptuously slamming that door behind her.

She is next seen working under harrowing sweatshop conditions in a foul herring cannery (when not being jailed for making feminist speeches), but Johan comes through again and gets her out of it and into the bed of Eric, a cannery owner, shipping magnate, and millionaire roué. Though she relishes him sexually, she also uses him to learn about becoming a tycoon, while also getting him to make the sweatshops less sweaty. But, mostly, Eric has this tall, magisterial, spoiling-to-be-slammed door on which Nora has her eye. So, when Eric comes up with an additional mistress, the perfumery salesgirl Jacqueline, and announces that he wants Nora to be "decorative, amusing, and compliant," Nora can exultantly do her thing and slam *his* door behind her.

She and Jacqueline start their own perfume business with Johan as a silent partner—Johan who has already helped her in a number of legal and business ways; money starts pouring in, and the freshly divorced Johan is openly pining for her. After a brief misunderstanding, during which Johan is forced into kissing the arms of a certain Camilla, Nora and Johan start keeping company, though we never get to see *his* door, and all goes well until Johan, a champion of men's liberation *avant la lettre,* starts cooking dinner, offering to fetch Nora's slippers, and proposing marriage. At this point Nora yearns to be with her children, and maybe with Torvald, all over again—in fact, to revisit the first door she slammed, the kind of thing a liberated woman never forgets.

Singing doll: *Betsy Joslyn as Nora.*

So, even though she does not exactly slam Johan's door—leaving it, rather, with an equivocal quasi-promise, expectantly ajar in a sort of exitus interruptus—she rushes back to her husband and kids, who, initially wary, begin to warm to her. As the stage lights dim—obligingly expunging that fatal door from Nora's purview—Torvald and Nora settle down to a spotlighted table with a "We must talk!" uttered portentously as they embark on the great male-female dialogue leading to a more equable future. Concomitantly, I think, they may discuss therapy for her portophilia. So ends the new musical **A Doll's Life,** contributing handsomely to making a critic's existence a dog's life.

Betty Comden and Adolph Green, a usually talented pair of collaborators, have written the presumptuous and execrable book and the scarcely better lyrics, which include things like (I quote from memory, my hands having trembled too much) "Who is this elf/ Who inhabits my body?/ I know now it's myself." Then there is the music by Larry Grossman, which is like two bars of Sondheim stretched on the rack. It proceeds by quaint little premonitory lurches (another Sondheim device) that irrupt on the dialogue and gradually coalesce into a treacly texture that is then used over and over again until you cannot tell a new song from a reprise.

I forgot to mention that the whole thing is awash with watered-down Pirandello, what with a cast of present-day actors rehearsing *A Doll House,* which then turns into *A Doll's Life,* but with whatever actors are temporarily sidelined by the plot often becoming a commenting chorus, sometimes in period, sometimes in modern dress. To add further enriching complexity, Harold Prince, the director, and Larry Fuller, his choreographer, have devised a dance ensemble of three women (one in white, one in black, one in red) and one man in black who are meant to look madly Munchian and punctuate the ends of many scenes with something between dancing and posturing, though much closer to the latter.

The gifted partners in design, Timothy O'Brien and Tazeena Firth, have come a cropper for the first time within memory with rather atrocious sets built around an Art Nouveau catwalk bisected by an Edvard Munch gazebo against a cyclorama of expressionist waves in *fauve* colors. The catwalk may be a legacy of *Sweeney Todd;* Mr. Prince does not let go of an idea lightly. Ken Billington has tried hard to make his lighting interesting, managing mostly to call undue attention to it. Prince's direction is routine, except for one clever idea (again involving doors!) whereby an opera is seen from the vestibule of a set of boxes,

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and whenever a loge door opens for a few seconds, the ludicrous operatic dumb play becomes, yet more ludicrously, audible. A swell idea that palls somewhere around the eighteenth time.

Nora is mugged by Betsy Joslyn, who is too cute by half for even the macaroon-munching Nora, much less the liberated career woman. She has a way of leaning forward into her lines, or into the audience, of moving with a dumpy gracelessness, and of not so much singing as stridulating into the portals of our ears. She is also gifted with a large, flat, round, and exceedingly smug face that mostly smiles and smiles, like a happy dishpan in a Brillo commercial. In the triple role of an actor-director, Torvald, and Johan, George Hearn does better, without exactly becoming a triple threat. Edmund Lyndeck is suitably repellent as the icy Eric, but Peter Gallagher carries Otto's oafishness too far. (The authors' operatic parody, by the way, must rank among the rankest spoofs ever.) The others go through the motions, with only Penny Orloff's fine voice occasionally cutting through the tedium. *A Doll's Life* is the kind of show that could make passionate door-slammers of us all.

AS A NATIVE YUGOSLAV, I AM GRIEVED to have to dismiss summarily **The Liberation of Skopje,** brought over without government support and at some personal sacrifice by the Zagreb Theatre Company. Dušan Jovanović's play chronicles the sufferings of the people of Macedonia under the combined Bulgarian and German occupation, which at times rise to the heights of those endured by the audience. Even though performed outdoors, and moving the spectators to three separate locations, the play manages to remain totally unmoving otherwise, being, in fact, an amalgam of three kinds of clichés. There are warmed-over avant-garde clichés, as when the same mini-scene is reenacted identically three times, or a beating is shown in stylized stop-motion with insipid rock accompaniment. There are symbolist clichés, as when a partisan hero appears on a white horse to act out a Nativity play with some kids, or when doves are set free by a dying guerrilla. And there are plain cliché clichés, as when a beautiful young mother becomes the German commandant's mistress, or when children play games that innocently simulate the horrors of war.

I was, of course, at a certain disadvantage here because, unlike most spectators, I speak the language of the play, and can state that it is written wretchedly. One entire scene consists of two repeated obscenities, though this may be the contribution of Rade Šerbedžija, the otherwise good leading man. Also good is Inge Appelt; Ljubiša Ristić's staging is standard stuff. ▬

Books/Ann Arensberg

MORE THAN MYSTERY

"...James and Rendell don't write puzzles; they're concerned with the roots of evil, the mysteries of the heart..."

The Skull Beneath the Skin, *by P. D. James. Charles Scribner's Sons; 328 pages; $13.95.*
Master of the Moor, *by Ruth Rendell. Pantheon Books; 219 pages; $11.95.*

I WISH THEY WOULD TAKE THE FRAYING mantle of Agatha Christie and lock it in a glass museum case instead of draping it over the shoulders of every talented female crime writer who has produced more than two books. They mean well, these publicists and copywriters, but they are paying the two current mantle wearers, P. D. James and Ruth Rendell, an inappropriate compliment. Christie, James, and Rendell are all female, British, and experts in writing "classical" detection, but in every other respect they are about as similar as camels and hippopotamuses.

Edmund Wilson, that Savonarola of the mystery novel, felt that Christie concentrated so narrowly on the puzzle that she eliminated human interest completely, or supplied a two-dimensional parody of it. For true believers, her puzzle-mysteries provide entertainment, mild astonishment, and a reassuring picture of a universe in which victims do not bleed and an omniscient, godlike detective re-establishes justice and order without ever soiling his impeccable shirt cuffs. Whether you think that Christie raised the whodunit to the level of a minor art form or petrified it into a rigid formula, the fact is that she elaborated a set of rules, and rules cry out to be broken. In their two new novels, James and Rendell prove, as they have proved before, how elastic and capacious the detective-story genre can be.

Christie's novels are escapist literature, but James and Rendell will not supply an antidote to worry or insomnia, nor do they hedge the questions that are raised by the act of murder: They are concerned with the roots of evil, the reality of death, and the mysteries of the human heart. In *The Skull Beneath the Skin,* when Cordelia Gray, James's spirited young detective, discovers the body of Clarissa Lisle, the actress whom she has been hired to protect from the threats of a poison pen, the gruesome scene she confronts is the visual equivalent of the shock that murder should induce in any moral person. Cordelia is not spared, and neither is the reader:

> For a second... [Cordelia's] imagination whirled... out of control, spinning its fantastic images: Clarissa had applied a face mask, a darkening, sticky mess which had even seeped into the two eye pads.... And then the ridiculous fancies faded.... Clarissa no longer had a face. This was no beauty mask. This pulp was Clarissa's flesh, Clarissa's blood, darkening and clotting and oozing serum, spiked with the brittle fragments of smashed bones.

Cordelia is an appealing and poignant character precisely because of her capacity for moral feeling and philosophical speculation. She is a detective with a conscience, like her ancestor, Peter Wimsey; her scruples are so extreme that she will refuse to inform the police before she confronts the murderer, and thus puts herself in the gravest danger. Peter Wimsey came up with all the answers, but Cordelia refuses omniscience—the fictional detective's birthright—on the ground that it is arrogant and presumptuous. James stresses Cordelia's amateurism, her sense of the limits of her craft, with great comic effect: The "office emergency" that calls her away is a missing seal point Siamese kitten.

Since she is so scrupulous and self-restricted, Cordelia is very often in the background. Death is the protagonist of James's novel, as it is in John Webster's plays, one of which, *The Duchess of Malfi,* is being staged for Clarissa Lisle in the castle on Courcy Island. P. D. James takes her tone from Jacobean drama, and pulls out all the stops, combining the enclosed setting of the country-house murder with elements of the horror story: an overlay of lust; an episode of incest; a collection of the relics of Victorian murderers; a torture chamber called the Devil's Kettle; a crypt lined with human skulls; midnight apparitions; hairbreadth escapes; the Courcy history of violence and plague. None of these horrors is conjured up for sensational effect, however. Like Cordelia, we are being harrowed for a purpose; our consciences are being honed, not soothed. And, like Cordelia, we are redeemed at the end, because we have looked death in the face and stood our ground.

If P. D. James's methods are inclusive and Jacobean, Ruth Rendell's are selective, spare, and Greek. In *Master of the Moor,* Rendell is preoccupied, as she was in *A Demon in My View* and *A Judgment in Stone,* with the mind of a murderer. Stephen Whalby, an amateur nature writer, discovers the strangled body of a girl on lonely Vangmoor. Outraged by the violation of a place he loves, Stephen sets himself the task of finding her killer. As he hunts the murderer, Stephen will himself be driven to murder, and Stephen is the victim of Oedipal stresses from his childhood that will weaken his resistance to his fate. The pressures on Stephen, from past and present, build daily and inexorably, pressures he can counter only with romantic delusions: The moor is his kingdom; he is the illegitimate grandson of Alfred Osborn Tace, the novelist who immortalized Vangmoor. Rendell's

P. D. James: *Country-house setting, Jacobean plot.*

Ann Arensberg is the author of Sister Wolf.

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achievement lies in her handling of a central character whose mind is bending and breaking. Madness is repellent, but Rendell commands pity and empathy for Stephen by the skillful use of irony, contrasting Stephen's genuine passion for the beauty of the moor with its trite expression in the column he writes for the local paper ("Bumble bees are appearing in large numbers.... Few, however, will escape the predatory beaks of our Vangmoor songsters") and setting his longing for an aristocratic heritage against portrayals of the small-minded, spiteful Naullses, who are his real family.

When Stephen finds the killer's lair, he has already made himself the murderer's accomplice, has surrendered his private domain to "this man who had usurped Vangmoor, and made himself a greater master of it than he." If Stephen has inspired our pity up to this point, he elicits terror now, a terror caused by the danger to his young wife, Lyn, who may be Stephen's first victim. The identity of the moor killer is a shocker: He is the author and embodiment of Stephen's inescapable doom. Ruth Rendell has made tragic capital out of a traditional tabloid theme ("Local Girl in Moors Murder"). This is her best book to date, and one in which the line between a "literary" novel and a mystery story is almost invisible. **—A.A.**

In brief: THE DEBONAIR GENTLEMAN ON the cover of **British Primitive Fantasists** (Alpine Fine Arts Collection; 252 pages; $60) personifies the characteristics of much of the art within. In pinstripes, carnation, and shiny shoes, he tips his bowler in acknowledgment of the whale from whose jaws he has stepped, uncreased, onto Brighton sands. This childlike simplicity and deadpan humor (along with brilliant colors and precisely delineated figures) appear throughout the paintings by 39 contemporary artists reproduced here—most in color, and all beautifully. As Eric Lister observes in his introduction, the truly primitive nations, ironically, now produce a commercialized version of their art for package-tourists, and "some of the finest naive art comes from the most sophisticated countries." Accordingly, we have from sophisticated—if not actually degenerate—Britain such lovely fantasies as Fergus Hall's *St. Jerome,* with the saint wearing a striped football jersey in his cozily appointed hermitage; James Lloyd's nude girls cavorting in a wood of yellow, menacing trees; Patricia Neville's delicate painting of the nineteenth-century jester Grimaldi playing the violin to his cats. All have a strength of vision that saves them from whimsy and reminds us that "childlike" does not mean simple, but clear-eyed, ferocious, lyric. **—Rhoda Koenig**

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Art/Kay Larson

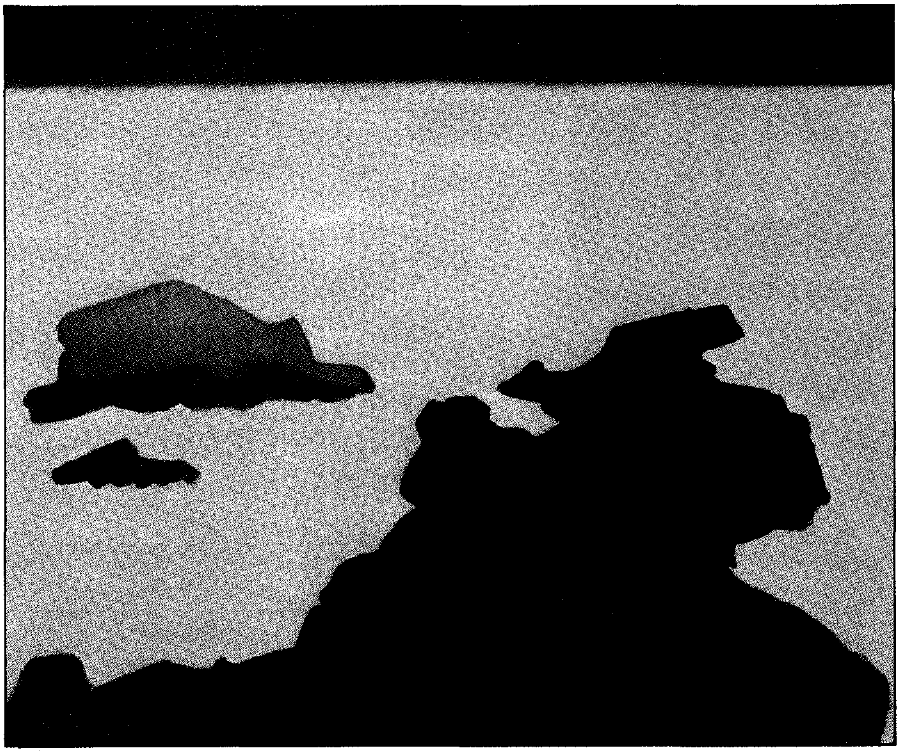
THE NOWHERE MAN

"...Milton Avery is a thorny, fascinating, stubborn figure who struggled constantly to reconcile realism and abstraction..."

FIRST WITH ARTHUR DOVE, THEN WITH Marsden Hartley, and now with the luminous landscapes of **Milton Avery**, the Whitney Museum has tantalized us with hints of a grand plan. Quietly, it intends to revise our vision of the "American moderns," the embattled individualists caught in the generations between Thomas Eakins's realism and Jackson Pollock's abstractions—artists pinned between their American roots and the new challenges from Europe.

The timing of these three exhibitions proved tricky. The Dove show, in 1975, came almost too early; it threatened to run into the indifference that met Avery's first, ill-fated retrospective at the Whitney, in 1960. In opening the new Avery show in 1982, however, the Whitney is almost too tardy; by now, so many voices are proclaiming him an American master that his increasingly familiar canvases threaten us with déjà vu. What happened in that short interval? Any number of things, from market re-evaluations to the need to find new heroes and the erosion of old modernist certainties. But look out, also, for stirrings of nationalist sentiment: Art in the decades before World War I has come to seem not just undervalued but unutterably poignant, loaded with metaphors about the coming-of-age of a pioneer society.

Avery's life is perfect for the Whitney's purpose. Born in 1885 to a New England tanner and his wife, he was raised in a laconic northern culture surrounded by sublime landscape. He decided to become an artist after working as a factory hand. While enrolled at the Connecticut League of Art Students and then at the Art Society of Hartford's school, he drew from models in the staunch old nineteenth-century tradition. Not until he moved to New York, in 1925, did he run across Matisse, Picasso, and the ideas that were beginning to force American art out of its isolationist position. For the next 35 years, he struggled to put heroic scale and sublime color into canvases whose images remained anchored in his academic training—a paradox that could apply to Alfred Bierstadt, George Catlin, and countless pioneer painters torn between what they saw and what their moral code required them to see.



Extraordinary color: *Avery's* White Sea, *at the Whitney Museum.*

Curator Barbara Haskell, who put together all three shows for the Whitney, does an excellent job of placing Avery in context. She notes that he arrived in New York just as Alfred Stieglitz closed the 291 Gallery, which had given crucial support to the preceding generation (including Dove, Hartley, and Georgia O'Keeffe, whose already monumental reputation probably kept her off Haskell's list). He lived through the rise of Abstract Expressionism—Adolf Gottlieb and Mark Rothko were intimate friends—and died in 1965, long after the transfer of ideas across the Atlantic had become an established fact.

Avery is thus a thorny, fascinating figure, stubborn in no small degree and American to the core. He is also a superb colorist—the heaps of praise under which he is now almost buried are justified when applied to that intuitive mastery of luminous, translucent, layered hues. A picture such as *White Sea*, for instance, does astonishing things with color. A flat green sky hangs heavy over flat brown rocks, but the sea between them is over-painted so many times—with an ocher underlayer and translucent rubbings of buff white, yellow-white, and gray-white—that it forms itself into a gauzy, primordial veil of seemingly infinite depth. The colors themselves are extraordinary. In the first place, what artist could paint a forest-green sky and make us believe him? But we believe Avery. Not only do we believe him, but we allow him further license. Forest green and yellow-ocher green (the rocky island) and khaki green (the rocks onshore) are among the most difficult colors to pull together. Yet, separated by that creamy sea, which presents shades of color that combine with each of those incompatible greens, the parts of the picture float in gentle and perfect opposition.

But the swell of opinion threatens both to drown Avery's unique voice and to wash over his weaknesses. He is not a Great American Modernist, however subtle and brilliant his hybridized achievement. His best works are monumentally simple, at least conceptually, at the same time that they are technically astounding. Avery struggled constantly

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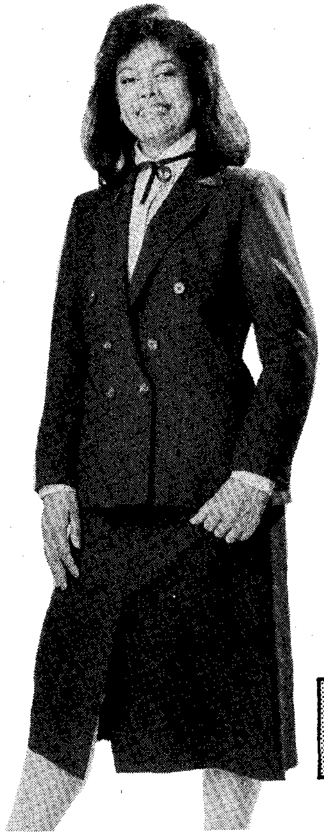

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to reconcile realism and abstraction, and because he was a pragmatist the struggle was renewed in a different way on each canvas. In any given period of his life, he was experimenting with at least three or four partially contradictory ideas. There are traces of Orientalism, of sublime intentions, of direct description, of adoration for Picasso and Matisse, and of 1930s Ashcan social realism.

Since every canvas was an experiment, some were bound to falter. I like Avery least when he tries to hang masses of abstracted color (seascapes, for instance) on tiny figures apparently left over from art-school composition exercises. I like him most (and "most" approaches the ecstatic) when that same old American pragmatism causes him to treat each ripple of a windy sea as a boat-shaped stroke of near calligraphy. Or to mark out a speedboat's wake as a single arc of white across a blue-black, wine-dark sea. Few artists in the twentieth century have dared so much and achieved so much with such matter-of-fact economy.

Barbara Haskell and the Whitney are to be commended for their dedication to this once neglected period in American art, and for their determination to make public its best moments. I sometimes suspect, however, that the general enthusiasm over Avery's work, however justified, has some ulterior motives. Conceptually simple, pleasant to look at, and just abstract enough, Avery's art offers a convenient escape for those still troubled by the trace of difficult "foreign" ideas on American soil. The fact that Avery himself held aloof from abstraction, even while practicing it, no longer stigmatizes him. But should it then ennoble him? Perhaps we still aren't seeing him for who he is. (Through December 5.)

WHILE AVERY'S FORTUNES RISE, MORRIS Louis's fall. At least that's the judgment inspired by the much smaller retrospective of Louis's stained canvases at the Emmerich Gallery. Tens, maybe hundreds, of thousands of words were once mustered to explain the brilliance of Louis's onslaught onto bare canvas (he poured paint straight from the mixing can, like Pollock). So much for explanations. What about the real thing?

I concede that we're not in a mood for simplicity these days, but Louis's streaks of saturated color look rather barren: lovely but literal-minded, pleasant and faintly pedantic, weighed down by abstractions both actual and intellectual. For a while in the 1960s, the modernist painters (Louis among them) seemed the legitimate heirs of Europe. Oh well—whatever gods there be, they have a sense of irony. (41 East 57th Street, through October 2.) ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

Toys

THIS EAST SIDE CATERER AND SWEETshop has a closeout on superior, plush toys made by Possum Trot Toys: 22-in. pandas, were $100, now $49.95; elephants and camels, were $24.95, now $12.95; giraffes, were $49.95, now $32.95; large and small owls, were $39.95 and $10.95, now $19.95 and $5.95; 24-in. turtles with snap-off shell, were $79.95, now $44.95; 16- and 9-in. teddy bears, were $39.95 and $19.95, now $19.95 and $10.95; 28-in. cheetahs, were $69.95, now $42.95; skunks and raccoons, were $7.95, now $3.95; and more. There is no great quantity of any one toy, so go early. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted with $25-minimum purchase; checks accepted with $15-minimum purchase; all sales final. *Ellens, 1165 Madison Ave., near 86th St. (288-1600); Mon.–Sat. 9:30 a.m.–6 p.m.; while stock lasts.*

For Everybody

MORRIS BROS. IS HOLDING A STOREWIDE sale, with 20 percent off on new fall merchandise for men, women, and children. The brands include Absorba, Adidas, Calvin Klein, Danskin, Duofold, Esprit, Gant, Health-Tex, Lee, Levi, Mighty-Mac, Norma Kamali, Polo, and others. Checks accepted; no credit cards; exchanges possible. *Morris Bros., 2338 Broadway, at 85th St. (724-9000); Mon.–Sat. 9:30 a.m.–6:30 p.m. and Sun. 11 a.m.–5 p.m.; 9/30–10/11.*

One-Day Sale

FOUR FLOORS OF FURNITURE SAMPLES and in-stock items are priced for clearance on one Sunday only. Floor samples include: Founder's eight-piece master dining-room set in bleached burl, retail $4,500, here $1,775; three Thomasville ten-piece pier-cabinet contemporary bedroom sets in pecan, retail $2,750, here $1,490; Bernhardt six-seat modular sofa, including sleeper, upholstered in mini-chevron-print velvet, retail $2,400, here $1,125. Some in-stock items, including Simmons tuxedo sleepers with Beautyrest mattress and diamond-textured upholstery, retail $845, here $429; Sealy camelback sleepers with Posturepedic mattress, covered in navy or wine print, retail $945, here $499; Parsons dining chairs covered in striped Haitian cotton, retail $229 for side chairs, $249 for armchairs, now $99 and $119. Also, sofa beds, recliners, occasional furniture, and more. Delivery can be arranged at additional cost. No credit cards; checks accepted as deposits only (and merchandise held until they clear); all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.–4 p.m.; 10/3 only.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Small Leather Goods

A MOVING SALE BRINGS DISCOUNTS TO this showroom of one-third off on all desk accessories in the new line; discontinued showroom samples and as-is pieces, some few-of-a-kind, are at least 50 percent off. Everything is in top-grain cowhide, except for some higher-priced items in calf. A few examples only: moiré-lined portfolios and telephone-book covers, now $20; photo albums, ranging from 5-by-7-in. up to 12-by-12-in. and holding 16 pages each, now $15–$25; wastebaskets, now $10 each; and so on. Also, picture frames, desk pads, agendas, diaries, and more. Checks accepted; no credit cards; all sales final. *Froelich Leather Craft Company, 18 West 18th St., fourth floor (243-1585); Mon.–Fri. 9 a.m.–5 p.m.; closed 9/27; through 10/31 or while stock lasts.*

Warehouse Sale

CHINA SEAS IS CLEARING OUT ITS WAREhouse, giving the public a chance to buy at bargain prices what is usually available through the trade only. Lots of fabric, including all-cotton hand-screens and batiks, is being sold at a minimum of 20 percent below wholesale prices. A group of fabrics in limited quantities are $6 a yd; discontinued patterns and seconds, $3–$8 a yd.; all-cotton damask, was $26.50 a yd., and wool paisley in natural, was $70 a yd., now $10 each. About 30 designs of wall coverings that coordinate with the fabrics are 20 percent off wholesale; some discontinued patterns are $5–$10 a roll. There are made-up items such as napkins of print or batik, were $6 each, now $3 or $30 a dozen; contemporary handmade sarongs, now $12; stationery items, including address books, memo pads, and shopping lists, at wholesale prices. Also, a group of Oriental antiques, one- and few-of-a-kind, now at half-price: huge temple gong with stand, was $3,750, now $1,895; Burmese wooden figure, was $337, now $175; and more. A.E. accepted with $50-minimum purchase; no checks; all sales final. *China Seas Warehouse, 21 East 4th St. (420-1170); Fri. 10 a.m.–4 p.m. and Sat. till 3 p.m.; 10/1, 2 only.*

Yarns

SOME VERY INTERESTING YARNS ARE ON sale here for knitters and crocheters. Cotton-and-linen yarn, was $9.95 for a 250-gm. tube, now $5; seine twine (for weaving and macramé as well as knitting), was $6.95 for a 250-gm. tube, now $4.50; Tzigane, a slub wool yarn imported from France, was $3.75 for 50 gm., now $2.25; mauve looped-wool yarn on polyester carrier, sold by the cone (approximately 2 lb.), now $4 a lb.; a limited quantity of single-ply kid mohair in natural, was $36 a lb., now $24; two-ply cotton, sold by the cone (approximately 2 lb.), was $6.50 a lb., now $2.50; 30-70 silk-and-wool blend from France, was $21–$22 for a 100-gm. skein, now $14. M.C., V., checks accepted; exchanges possible. *School Products Co., Inc., 1201 Broadway, at 29th St. (679-3516); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 2 p.m.; through 10/9.*

Workroom Sale

THIS NEW FIRM OF YOUNG DESIGNERS makes leather clothing for men and women that is by no means cheap. But this two-day sale of samples, slightly damaged pieces, prototypes, discontinued models, and showroom pieces makes them far more affordable. A few examples: men's and women's heavy woven outerwear sweaters in wool and suede, retail $660, here $350; men's woven-leather bomber jackets, retail $1,330, here $665; woven outerwear sweaters in leather and wool, mostly in men's size medium, retail $850, here $425; short spencer jackets in leather, mostly in women's size small, retail $600, here $300; men's pearlized-leather running pants, retail $620, here $250; a group of suede- or leather-trimmed wool-jersey dresses in sizes 4–12, retail $160–$230, here 40 percent off; a small group of denim-and-suede jackets from last season, retail $350, here $75; Icelandic woven shawls, retail $250, here $125; huge blanket shawls that can be used as throws, retail $550, here $275; mohair-and-alpaca shawls, retail $200, here $100; some slightly damaged garments and few-of-a-kind prototypes, now 60–80 percent off; and more. Checks accepted; no credit cards; all sales final. *Samelson Abrams, 102 West 38th St., ninth floor (997-1501); Fri. noon–6 p.m. and Sat. 10 a.m.–4 p.m.; 10/1, 2 only.* ■

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A Complete Entertainment Guide for the Week Beginning September 27

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 28: "Reporters." Opening Sept. 29: "Lingo"; "Luther Metke at 94"; "Survivor." #2—"Kings of the Road."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Sept. 27: "The Canterbury Tales"; "Luna." Sept. 28: "Woman in the Dunes"; "The Scandalous Adventures of Buraikan." Sept. 29: "Johnny Guitar"; "Clash by Night." Sept. 30: "The Damned"; "Un Chant d'Amour." Oct. 1: "Detour"; "Body Heat." Oct. 2: "The Conformist." Oct. 3: "Ragtime." **AGEE ROOM**—Thru Sept. 28: "The Cat and the Canary." Beg. Sept. 29: "Le Samourai."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Burden of Dreams." #2—"Diner."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way."

9. **ART—8th St. E. of University Pl.** 473-7014. Sept. 27-28: "Love and Death"; "Annie Hall." Sept. 29-30: "Manhattan"; "Annie Hall."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 27: "The Stranger"; "The Conformist." Sept. 28: "The Gang's All Here"; "Weekend in Havana." Sept. 29: "The Battle of the Sexes"; "The Captain's Paradise." Sept. 30: "The Old Dark House"; "Wives Under Suspicion." Oct. 1-2: "East of Eden"; "Rebel Without a Cause." Oct. 3: "Foreign Correspondent"; "Number Seventeen."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 30: "The Road Warrior."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 28: "1900." Sept. 29-30: "The Godfather Part II." Oct. 1-2: "Personal Best"; "Bilitis." Beg. Oct. 3: "Smash Palace"; "Picnic at Hanging Rock."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Barbarosa." #2—"The Chosen."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Ciao! Manhattan." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—Thru Sept. 30: "Piaf—The Early Years." Beg. Oct. 1: "Demon Pond."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Program unavailable.

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Sept. 30: "The World According to Garp." Opening Oct. 1: "Hey Good Lookin'."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Boat." #2—Thru Sept. 30: "Inchon." #3—"Amityville II: The Possession."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Soldier." #2—Thru Sept. 30: "Inchon." Opening Oct. 1: "Hey Good Lookin'."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Star Wars." #2—"Rocky III." #3—"The Road Warrior." #4—"Fast Times at Ridgemont High." #5—"The Incubus." #6—"Waitress!"

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Amityville II: The Possession." #2—582-5070. "Friday the 13th, Part 3."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Boat."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Forbidden World." #2—"Pink Floyd the Wall."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Blood Tide." **EMBASSY 3**— "Poltergeist." **EMBASSY 4**— "Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 27: "Days of Heaven"; "The Duellists." Sept. 28-29: "La Strada"; "The Rose Tattoo." Sept. 30-Oct. 2: "Arthur"; "10." Beg. Oct. 3: "Forbidden Planet"; "This Island Earth." #2—Thru Sept. 28: "Country Girl"; "The Bridges at Toko-Ri." Sept. 29-30: "High Society"; "High Noon."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #2—Thru Sept. 30: "Fearless Jackal." Beg. Oct. 1: "Torso"; "Autopsy."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Zapped!"

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yes, Giorgio."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Sept. 27: "Pather Panchali"; "Aparajito." Sept. 28: "World of Apu"; "The Music Room." Sept. 29: "Pig Pen"; "Accattone!" Sept. 30: "The Canterbury Tales"; "The Arabian Nights." Oct. 1: "The Arabian Nights"; "Decameron." Oct. 2: "Decameron"; "The Canterbury Tales." Oct. 3: "Queen of Spades"; "Prince Igor."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Sept. 27: "The World According to Garp." Opening Sept. 28: "Moonlighting."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Sept. 30: "Birgitt Haas Must Be Killed."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Star Wars."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Josepha."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Last Tango in Paris."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Sept. 30: "The Chosen." Opening Oct. 1: "Hey Good Lookin'." #2—"Piaf—The Early Years."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "L'Adolescente." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Barbarosa."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Sept. 30: "Hair." Opening Oct. 1: "Tex." **CINEMA II**—753-0774. "Le Beau Mariage."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #2—832-2720. Thru Sept. 30: "Inchon." Beg. Oct. 1: "Goin' All the Way."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Sept. 27: "The Road Warrior." Beg. Sept. 28: "The World According to Garp."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Amityville II: The Possession." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru Sept. 30: "Les Turlupins." Opening Oct. 1: "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tempest."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 30: "A Midsummer Night's Sex Comedy." Beg. Oct. 1: "The Road Warrior."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Sept. 30: "Giselle." Beg. Oct. 1: "Torso"; "Autopsy."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Amityville II: The Possession." #2—"Fast Times at Ridgemont High."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Inchon."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Blood Tide." #2—Thru Sept. 30: "Dynamite Chicken." Opening Oct. 1: "Hey Good Lookin'."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tempest."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Xica." #2—"Chan Is Missing."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Sept. 27: "The Painted Veil"; "A Woman of Affairs." Sept. 28-29: "Rage in Heaven"; "Dr. Jekyll and Mr. Hyde (1941)." Sept. 30-Oct. 2: "As You Desire Me"; "Mata Hari." Beg. Oct. 3: "Anna Karenina"; "The Single Standard."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Chilly Scenes of Winter." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The World According to Garp." #2—"The Boat." #3—"Barbarosa." #4—"Inchon."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Sept. 30: "Arthur"; "Body Heat." #2—"Mephisto."

95. **THALIA—95th St. W. of B'way.** 222-3370. Sept. 27: "Beat the Devil"; "Sahara." Sept. 28: "The Marriage of Figaro"; "The Would-Be Gentleman." Sept. 29: "Club Havana"; "Detour"; "Moon Over Harlem." Sept. 30: "Sherlock Holmes and the Secret Weapon"; "The Seven-Per-Cent Solution"; "Murder at the Baskervilles." Oct. 1-2: "Stevie"; "Negatives." Oct. 3: "The Magic Flute"; "La Traviata."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 1: "Aguirre, the Wrath of God"; "Ali: Fear Eats the Soul." Oct. 2: "The Deer Hunter"; "The Best Years of Our Lives." Oct. 3: "The Wizard of Oz"; "The 5000 Fingers of Doctor T."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"A Midsummer Night's Sex Comedy"; "Arthur." #2—"Diner"; "Rich and Famous." #3—"The Road Warrior"; "Sharky's Machine." #4—"Star Wars."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "The Soldier."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Oct. 1, 8 p.m.: "In the Eye of the Child" by Richard Levine, "Daughters of Chaos" by Marjorie Keller, "Alchemy of the Word" by Peter Von Ziegesar, "Petit Mal" by Betzy Bromberg, "Rose and Seymour at Home in Queens" by Helene Kaplan, & "The Itch-Scratch-Itch Cycle" by Manuel DeLanda. Oct. 2, 8 p.m.: "Frame" by Ken Kobland, "Blessed in Exile" by Ken Ross, "Parallels" by Vicki Peterson, "Exchanges" by Bette Gordon, "She Had Her Gun All Ready" by Vivienne Dick, & "Speed of Light" by Brian Hansen. Oct. 3, 8 p.m.: "Sentiment" by Myrel Glick, "Valse Triste" by Bruce Conner, "Max's Shirt" by Bob Fleischner, "Tree Again" by Kurt Kren, "Suspended Animation" by Tim Kennedy, & "White Heart" by Dan Barnett.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50; discount passes available. Oct. 2, 8:30 p.m.: "The Criminal Life of Archibaldo de la Cruz" (1955) by Luis Buñuel.

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For those who missed it.
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JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4 Wed./$5 Fri.; members, students & senior citizens $3 Wed./$4 Fri. Films directed by Yasujiro Ozu. Oct. 1, 7 p.m.: "Late Spring" (1949) & "Tokyo Story" (1953).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Oct. 1, 3 p.m. & Oct. 2, 1 p.m.: "Rodin: The Gates of Hell" (1982) by Iris Cantor & David Saxon.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Oct. 30: Hitchcock by Hitchcock: A retrospective of television films directed by Alfred Hitchcock.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 1-2, 7:30 & 10:30 p.m.: "Prince of the City" (1981) by Sidney Lumet, with Treat Williams. Oct. 3, 7:30 p.m.: "Anaïs Nin Observed: Portrait of the Woman as an Artist" (1974) by Robert Snyder, & "Christopher Isherwood: Over There on a Visit" (1980) by Alan Wallis.

NEW YORK FILM FESTIVAL—Alice Tull Hall, B'way at 65th St. 877-1800 ext. 489. Tickets $5 & $7 ($10 & $14 Closing Night) on sale in advance at Alice Tully Hall Box Office. Sept. 27, 6:15 p.m.: "Eating Raoul" (1982) by Paul Bartel; 9:30 p.m.: "Moonlighting" (1982) by Jerzy Skolimowski. Sept. 28, 6:15 p.m.: "Fire on the Water" (1982) by Robert Hillmann, & "Description of a Struggle" (1960) by Chris Marker; 9:30 p.m.: "Tex" (1982) by Tim Hunter. Sept. 29, 6:15 p.m.: (Same as Sept. 28, 9:30 p.m.); 9:30 p.m.: "Night of the Shooting Stars" (1982) by Vittorio & Paolo Taviani. Sept. 30, 6:15 p.m.: "City Lovers" (1982) by Barney Simon, & "Coming of Age" (1982) by Josh Hanig; 9:30 p.m.: "Identification of a Woman" (1982) by Michelangelo Antonioni. Oct. 1, 6:15 p.m.: "Vortex" (1982) by Scott B & Beth B; 9:30 p.m.: "The Trout" (1982) by Joseph Losey. Oct. 2, 12 noon: (Same as Sept. 30, 9:30 p.m.); 3 p.m.: (Same as Sept. 29, 9:30 p.m.); 6 p.m.: "Little Wars" (1982) by Maroun Baghdadi; 9 p.m.: "The Draughtsman's Contract" (1982) by Peter Greenaway. Oct. 3, 2 p.m.: (Same as Oct. 1, 9:30 p.m.); 4:30 p.m.: (Same as Oct. 2, 9 p.m.); 7 p.m.: (Same as Oct. 1, 6:15 p.m.); 9:30 p.m.: (Same as Oct. 2, 6 p.m.).

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Sept. 28, 12 noon: "Quilts in Women's Lives" by Pat Ferrero, & "Anonymous Was a Woman" by Mirra Bank. Sept. 29, 12 noon: "Mario Sanchez: Painter of Memories" & "Ralph Fasanella: Song of the City" by Jack Ofield, & "Queena Stovall: Life's Narrow Spaces." Sept. 30, 12 noon: "Bishop Hill" by Yvonne Hannemann, & "The Shakers" by Tom Davenport. Oct. 1, 12 noon: "Missing Pieces: Contemporary Georgia Folk Art, 1770-1976" by Steve Heiser, "Sermons in Wood" by Carolyn Jones & Raymond Kook, & "Possum Trot: The Life and Work of Calvin Black."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Lonely Heart" (1981) by Kon Ichikawa. Sat.-Sun., 2 p.m. (free): "From the Ashes: Nicaragua Today" (1982) by Helena Solberg-Ladd.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Oct. 2, 7 & 9 p.m.: "Zorro, the Gay Blade" (1981) by Peter Medak, with George Hamilton. Oct. 3, 2 p.m.: "The Hobbit" (1977).

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Oct. 24: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m. (running continuously): "Drive-In: Second Feature" (1982) by Roger Welch.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"An Officer and a Gentleman." #2—"Tempest."

105. **DALE—W. 231st St. at B'way.** 884-5300. "Amityville II: The Possession."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Blood Tide." #2—"Amityville II: The Possession." #3—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #4—"E.T. the Extra-Terrestrial."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Amityville II: The Possession." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "An Officer and a Gentleman."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Sept. 30: "Inchon"; "True Confessions." #2—"Tempest."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "Satan's Mistress." #3—Thru Sept. 30: "Waitress!" Beg. Oct. 1: "Goin' All the Way." #4—"Star Wars." #5—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Boat." #2—"Amityville II: The Possession."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Amityville II: The Possession." #2—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Sept. 30: "The Thing"; "An American Werewolf in London." Beg. Oct. 1: "Fast Times at Ridgemont High"; "The Jerk."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"Tempest."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "Hey Good Lookin'." #3—"Waitress!" #4—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Sept. 30: "Night Shift"; "Private Benjamin." Beg. Oct. 1: "The Best Little Whorehouse in Texas"; "A Little Sex."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Waitress!" #2—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Satan's Mistress." #3—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "On Golden Pond." #4—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Goin' All the Way."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Gregory's Girl." #2—"Last Tango in Paris."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 30: "The Boat." Beg. Oct. 1: "On Golden Pond."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. #1—Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "Goin' All the Way." #2—Thru Sept. 30: "Star Wars."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T. the Extra-Terrestrial."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"Tempest."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Star Wars." **SOUTH—**"Amityville II: The Possession."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Sept. 30: "The Road Warrior"; "Sharky's Machine." Beg. Oct. 1: "The Best Little Whorehouse in Texas"; "Death Valley."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Sept. 30: "Young Doctors in Love."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Inchon"; "Blood Tide."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Tempest." #2—Thru Sept. 30: "Giselle." Beg. Oct. 1: "Goin' All the Way." #3—"Amityville II: The Possession." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Sept. 28: "Star Trek II: The Wrath of Khan." Beg. Sept. 29: "The Best Little Whorehouse in Texas."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Sept. 30: "Amityville II: The Possession." #2—Thru Sept. 30: "Tempest."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "Goin' All the Way." #2—Thru Sept. 30 (tent.): "Poltergeist." Beg. Oct. 1: "Satan's Mistress."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Amityville II: The Possession."

303. **NEW DORP—HYLAN—** 351-6601. #1—"An Officer and a Gentleman." #2—"Tempest."

304. **NEW DORP—LANE—** 351-2110. "Amityville II: The Possession."

305. **NEW DORP—RAE—** 979-0444. #1—"Rocky III." #2—"Pink Floyd the Wall."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Blood Tide." #2—"E.T. the Extra-Terrestrial."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Giselle." Beg. Oct. 1: "Torso"; "Autopsy."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Blood Tide."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Tempest." #2—"E.T. the Extra-Terrestrial." #3—"Amityville II: The Possession." #4—"Waitress!"

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Amityville II: The Possession." #2—"Tempest."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"The Chosen." #3—Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "On Golden Pond." #4—"Blood Tide."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "Things Are Tough All Over."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Amityville II: The Possession." #2—"Tempest."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Amityville II: The Possession." #2—"Tempest."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"An Officer and a Gentleman." #2—Thru Sept. 30: "The Boat." Beg. Oct. 1: "Goin' All the Way." #3—"Blood Tide."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Tempest." #2—Thru Sept. 30: "Forbidden World." Beg. Oct. 1: "Hey Good Lookin'." #3—"Amityville II: The Possession."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 30: "Giselle." Beg. Oct. 1: "Torso"; "Autopsy." #4—Thru Sept. 30: "Inchon." Beg. Oct. 1: "On Golden Pond."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Sept. 30: "The Best Little Whorehouse in Texas"; "The Jazz Singer (1980)."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"The Chosen." #2—"Giselle."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Gregory's Girl." #2—Thru Sept. 30: "Inchon." Beg. Oct. 1: "On Golden Pond."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 30: "Blood Tide." Beg.

Oct. 1: "Hey Good Lookin'." #4—Thru Sept. 30: "The World According to Garp." Beg. Oct. 1: "Torso"; "Autopsy."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Inchon." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Amityville II: The Possession"; "Blood Tide."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Blood Tide." #2—"The Road Warrior." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Waitress!" Beg. Oct. 1: "On Golden Pond." #3—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Goin' All the Way."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 30: "The Best Little Whorehouse in Texas"; "A Little Sex." Beg. Oct. 1: "A Midsummer Night's Sex Comedy"; "History of the World Part I."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Sept. 30: "The Road Warrior"; "Body Heat."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Blood Tide." #2—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "Hey Good Lookin'."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Rocky III."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way." #2—Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "On Golden Pond."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Amityville II: The Possession." #2—"Tempest."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"An Officer and a Gentleman." #2—Thru Sept. 30: "The Boat."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Sept 30: "The Road Warrior"; "Sharky's Machine." Beg. Oct. 1: "Star Trek II: The Wrath of Khan"; "Alien."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tempest."

501. BALDWIN—RKO— 223-9230. "The Boat."

502. BELLEROSE—RKO— 775-1351. Thru Sept. 28: "Star Trek II: The Wrath of Khan." Beg. Sept. 29: "The Best Little Whorehouse in Texas."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Sept. 30: "Star Wars." #2—Thru Sept. 30: "Rocky III."

504. BELLMORE—THE MOVIES— 785-3032. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "The Soldier."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Sept. 30: "Star Wars." #2—Thru Sept. 30: "Rocky III."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Waitress!" Beg. Oct. 1: "Hey Good Lookin'." #3—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond." #4—Thru Sept. 30: "Inchon." Beg. Oct. 1 (tent.): "Torso"; "Autopsy."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Sept. 30: "Homework." Beg. Oct. 1: "The Soldier." #2—Thru Sept. 30: "The Road Warrior."

514. ELMONT—ARGO— 437-0356. Thru Sept. 30: "Star Wars."

516. FARMINGDALE—RKO— 249-0122. "The Road Warrior."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Sept. 30: "Rocky III." #2—Thru Sept. 30: "The Road Warrior."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Tempest."

523. GREAT NECK—SQUIRE— 466-2020. Thru Sept. 30: "Giselle." Beg. Oct. 1 (tent.): "Poltergeist."

524. HEWLETT—RKO— 791-6768. Thru Sept. 28: "Star Trek II: The Wrath of Khan." Beg. Sept. 29: "The Best Little Whorehouse in Texas."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #2—"Blood Tide."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Sept. 30: "E.T. the Extra-Terrestrial." Beg. Oct. 1: "On Golden Pond." **SOUTH—**"Star Wars."

529. LAWRENCE—RKO— 371-0203. #1—Thru Sept. 30: "Giselle." Beg. Oct. 1: "Goin' All the Way." #2—"Tempest." #3—"An Officer and a Gentleman."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Sept. 30: "The Road Warrior"; "Sharky's Machine." Beg. Oct. 1: "Diner"; "Whose Life Is It Anyway?"

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession." #3—"The Boat." #4—"Tempest."

532. LONG BEACH—LIDO— 432-0056. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "The Soldier."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Gregory's Girl." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond." #4—"Waitress!"

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Sept. 30: "Mephisto."

535. MALVERNE—TWIN— 599-6966. #1—"A Midsummer Night's Sex Comedy." #2—Thru Sept. 30: "The Best Little Whorehouse in Texas." Beg. Oct. 1: "The Boat."

536. MANHASSET—MANHASSET— 627-7887. #1—"E.T. the Extra-Terrestrial." #2—"Gregory's Girl." #3—"Fast Times at Ridgemont High."

537. MANHASSET—RKO CINEMA— 627-1300. Thru Sept. 30: "The Chosen." Beg. Oct. 1: "Lola."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Sept. 30: "Waitress!" Beg. Oct. 1: "Goin' All the Way." #2—"Tempest." #3—Thru Sept. 30: "The Boat." Beg. Oct. 1: "On Golden Pond." #4—"Blood Tide." #5—Thru Sept. 30: "Inchon." Beg. Oct. 1 (tent.): "Torso"; "Autopsy." #6—"Amityville II: The Possession." #7—"Fast Times at Ridgemont High."

542. MERRICK—GABLES— 546-0734. Thru Sept. 30: "The Best Little Whorehouse in Texas." Beg. Oct. 1: "Rocky III."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Poltergeist."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Amityville II: The Possession."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Sept. 30: "Star Wars." #2—Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Road Warrior."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Sept. 30: "The Best Little Whorehouse in Texas." Beg. Oct. 1: "The Soldier." #2—Thru Sept. 30: "The Road Warrior."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Boat." #2—"Tempest."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Sept. 28: "Star Trek II: The Wrath of Khan." Beg. Sept. 29: "The Best Little Whorehouse in Texas."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—"Amityville II: The Possession."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Amityville II: The Possession." #2—Thru Sept. 30: "Diner." #3—"The Boat."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Sept. 30: "Poltergeist." Beg. Oct. 1: "Mephisto."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The World According to Garp."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Chosen." #2—"Amityville II: The Possession."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tempest." #2—"Chan Is Missing."

561. SYOSSET—SYOSSET— 921-5810. "Pink Floyd the Wall."

562. SYOSSET—UA CINEMA 150— 364-0700. "Fast Times at Ridgemont High."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. Program unavailable.

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Tempest." #2—"Pink Floyd the Wall." #3—"Fast Times at Ridgemont High." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"The Incubus." #7—"Waitress!" #8—"Amityville II: The Possession." #9—"Blood Tide." #10—"Friday the 13th, Part 3." #11—"Giselle."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "The Road Warrior."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Sept. 30: "Poltergeist." #2—Thru Sept. 30: "Rocky III."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "Goin' All the Way." #2—"Amityville II: The Possession." #3—Tent.: "An Officer and a Gentleman."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Sept. 30: "Star Wars." #2—Thru Sept. 30: "The Road Warrior."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way." #2—"Class of 1984."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"Blood Tide." #2—"Tempest."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—"Fast Times at Ridgemont High." #3—Beg. Oct. 1: "On Golden Pond."

604. BAY SHORE—CINEMA— 665-1722. "Pink Floyd the Wall."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Amityville II: The Possession." #2—"The Boat."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Sept. 30: "Star Trek II: The Wrath of Khan." Beg. Oct. 1: "Night Shift."

612. CENTER MORICHES—CENTER— 878-2100. Thru Sept. 30: "Star Wars."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Sept. 30: "Poltergeist."

616. COMMACK—MAYFAIR— 543-0707. "Poltergeist."

617. COMMACK—RKO— 499-4545. #1—"Tempest." #2—"The Boat."

619. CORAM—CORAM— 698-7200. Thru Sept 30: "The Road Warrior." Beg. Oct. 1: "The Best Little Whorehouse in Texas."

621. CORAM—PINE— 698-6442. #1—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Goin' All the Way." #2—Thru Sept. 30: "Rocky III."

622. DEER PARK—DEER PARK— 667-2440. Thru Sept. 30: "The Best Little Whorehouse in Texas."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Amityville II: The Possession." #2—"Pink Floyd the Wall." #3—"Tempest." #4—Thru Sept. 30: "Gregory's Girl." Beg. Oct. 1: "On Golden Pond." #5—Tent.: "E.T. the Extra-Terrestrial."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Beg. Oct. 1 (tent.): "Gregory's Girl."

627. EAST SETAUKET—RKO FOX— 473-2400. "Pink Floyd the Wall."

628. ELWOOD—ELWOOD— 499-7800. #1—Thru Sept. 30: "The World According to Garp." Beg. Oct. 1: "The Road Warrior." #2—Thru Sept. 30: "Rocky III." Beg. Oct. 1 (tent.): "Poltergeist."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond." #4—Thru Sept. 30: "Inchon"; "Giselle." Beg. Oct. 1 (tent.): "Torso"; "Autopsy."

630. GREENPORT—GREENPORT— 477-0500. Thru Sept. 30: "Deathtrap." Beg. Oct. 1: "Fast Times at Ridgemont High."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Amityville II: The Possession."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—Thru Sept. 30: "The Chosen." Beg. Oct. 1: "Goin' All the Way." #2—"Tempest." #3—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "Hey Good Lookin'." #4—"Inchon."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. "Amityville II: The Possession."

635. ISLIP—ISLIP— 581-5200. #1—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond." #2—"Tempest." #3—Thru Sept. 30: "Diner." Beg. Oct. 1: "Goin' All the Way."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Sept. 30: "The Road Warrior."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Boat."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Sept. 30: "The Road Warrior."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "Night Shift."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 30: "The Boat." Beg. Oct. 1: "Night Shift." #3—Thru Sept. 30: "The Best Little Whorehouse in Texas"; "A Little Sex."

641. MONTAUK—THE MOVIES— 668-2393. Thru Sept. 30: "The World According to Garp." Beg. Oct. 1: "The Road Warrior."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "The World According to Garp." **OUTDOOR—** "Waitress!"; "Blood Tide."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Sept. 30: "Rocky III." #2—Thru Sept. 30: "The Road Warrior."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "Night Shift."

645. OAKDALE—OAKDALE— 589-8118. Thru Sept. 30: "Rocky III." Beg. Oct. 1: "The Road Warrior."

646. OCEAN BEACH—COMMUNITY— 583-5184. Program unavailable.

648. PATCHOGUE—PATCHOGUE— 475-0601. "An Officer and a Gentleman."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Tempest." #2—"E.T. the Extra-Terrestrial."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Amityville II: The Possession." **OUTDOOR—**Thru Sept. 30: "Fast Times at Ridgemont High"; "Giselle." Beg. Oct. 1 (tent.): "Torso"; "Autopsy."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Blood Tide." #2—"The World According to Garp."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST—**Thru Sept. 30: "Star Wars." Beg. Oct. 1: "On Golden Pond."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Sept. 28: "Star Trek II: The Wrath of Khan." Beg. Sept. 29: "The Best Little Whorehouse in Texas."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Zapped!"

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Sept. 30: "La Vie Continue." Beg. Oct. 1: "Gregory's Girl."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "Goin' All the Way." #2—Thru Sept. 30: "The Boat." #3—Thru Sept. 30: "Star Wars."

660. SHIRLEY—TWIN— 281-3301. #1—Thru Sept. 30: "Star Wars." #2—Thru Sept. 30: "The Road Warrior."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Sept. 30: "The Boat." Beg. Oct. 1: "An Officer and a Gentleman." #2—Thru Sept. 30: "Diner." Beg. Oct. 1: "Amityville II: The Possession."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession." #3—"Tempest."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Sept. 30: "The Best Little Whorehouse in Texas." Beg. Oct. 1: "The Road Warrior." #2—Thru Sept. 30: "Star Wars." Beg. Oct. 1 (tent.): "The Soldier."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Sept. 30: "A Midsummer Night's Sex Comedy"; "Body Heat."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Sept. 30: "An Officer and a Gentleman." Beg. Oct. 1 (tent.); "E.T. the Extra-Terrestrial."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Sept. 30: "My Dinner With Andre." Beg. Oct. 1: "Diner."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "An Officer and a Gentleman."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Hey Good Lookin'." #2—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #3—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "Goin' All the Way."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Sept. 30: "E.T. the Extra-Terrestrial." Beg. Oct. 1: "On Golden Pond." #2—"Gregory's Girl."

706. HARTSDALE—CINEMA— 428-2200. #1—Thru Sept. 30: "The World According to Garp." #2—Thru Sept. 30: "The Boat." #3—"An Officer and a Gentleman." #4—"Tempest."

707. LARCHMONT—PLAYHOUSE— 834-3001. Program unavailable.

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "Goin' All the Way." #3—Thru Sept. 30: "The Boat." Beg. Oct. 1: "Torso"; "Autopsy." #4—Tent.: "Blood Tide."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Sept. 30: "Rocky III." Beg. Oct. 1: "On Golden Pond." #2—"Amityville II: The Possession."

710. MOUNT VERNON—PARKWAY— 664-3311. Thru Sept. 30: "A Midsummer Night's Sex Comedy"; "Body Heat." Beg. Oct. 1: "Inchon."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Amityville II: The Possession." #2—"Tempest."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—Thru Sept. 30: "The Incubus." Beg. Oct. 1: "Justice of the Dragon." #3—"E.T. the Extra-Terrestrial." #4—Thru Sept. 30: "Waitress!" Beg. Oct. 1: "Goin' All the Way." #5—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "Hey Good Lookin'."

715. NEW ROCHELLE—TOWN— 632-4000. Program unavailable.

716. OSSINING—ARCADIAN— 941-5200. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession."

717. PEEKSKILL—BEACH— 737-6262. #1—"Pink Floyd the Wall." #2—"Amityville II: The Possession." #3—Thru Sept. 30: "Fast Times at Ridgemont High."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"An Officer and a Gentleman." #2—"Tempest." #3—Thru Sept. 30: "The Boat." Beg. Oct. 1: "Goin' All the Way."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Sept. 30: "The Road Warrior."

721. PLEASANTVILLE—ROME— 769-0720. Thru Sept. 30: "Diner." Beg. Oct. 1: "Poltergeist."

722. RYE—RYE RIDGE— 939-8177. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession."

723. SCARSDALE—FINE ARTS— 723-6699. "The Chosen."

724. SCARSDALE—PLAZA— 725-0078. Thru Sept. 30: "The Best Little Whorehouse in Texas." Beg. Oct. 1: "Rocky III."

726. WHITE PLAINS—COLONY— 948-8828. Thru Sept. 30: "Star Wars."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Amityville II: The Possession." #2—Thru Sept. 30: "The Long Good Friday." Beg. Oct. 1: "Goin' All the Way."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Sept. 30: "Giselle." Beg. Oct. 1: "Torso"; "Autopsy."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Pink Floyd the Wall." #2—"Rocky III."

731. YONKERS—KENT— 237-3440. Thru Sept. 30: "The Road Warrior"; "Sharky's Machine." Beg. Oct. 1: "Rocky III."

732. YONKERS—MOVIELAND— 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Amityville II: The Possession." #4—"Tempest."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "On Golden Pond." #2—Thru Sept. 30: "The World According to Garp."

Rockland County

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Poltergeist"; "The Beast Within."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Tempest." #2—"Inchon." #3—"The Road Warrior." #4—"Rocky III." #5—"Pink Floyd the Wall."

746. NEW CITY—TOWN— 634-5100. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Tempest." #2—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond."

748. NYACK—CINEMA EAST— 358-6631. "A Midsummer Night's Sex Comedy."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Amityville II: The Possession"; "Blow Out."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Star Wars."

754. SPRING VALLEY—CINEMA 45— 352-1445. "The Chosen."

755. STONY POINT—9 W CINEMA— 942-0303. "Poltergeist."

756. SUFFERN—LAFAYETTE— 357-6030. "Annie."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Star Wars."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial."

774. DANBURY—CINE— 743-2200. #1—"Amityville II: The Possession." #2—"Tempest." #3—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Yes, Giorgio."

775. DANBURY—CINEMA— 748-2923. #1—"Pink Floyd the Wall." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—"Blood Tide." #2—"Giselle." #3—Program unavailable.

778. DARIEN—PLAYHOUSE— 655-0100. "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"E.T. the Extra-Terrestrial." #2—Program unavailable.

780. FAIRFIELD—COUNTY— 334-1411. Program unavailable.

781. GREENWICH—CINEMA— 869-6030. "E.T. the Extra-Terrestrial."

782. GREENWICH—PLAZA— 869-4030. #1—"Pink Floyd the Wall." #2—"Tempest." #3—Thru Sept. 30: "The Boat." Beg. Oct. 1: "Yes, Giorgio."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "An Officer and a Gentleman."

784. NORWALK—CINEMA— 838-4504. #1—Thru Sept. 30: "Inchon." #2—"Tempest."

785. **NORWALK—NORWALK—** 866-3010. "Amityville II: The Possession."

787. **RIDGEFIELD—CINEMA—** 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Sept. 28: "Passione d'Amore." Sept. 29-Oct. 1: "Marianne and Juliane." Beg. Oct. 2: "Don's Party."

789. **SPRINGDALE—STATE—** 325-0250. Thru Sept. 30: "The World According to Garp." Beg. Oct. 1: "An Officer and a Gentleman."

790. **STAMFORD—AVON—** 324-9205. #1—"Blood Tide." #2—"Waitress!"

791. **STAMFORD—CINEMA—** 324-3100. #1—"Amityville II: The Possession." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 30: "Inchon."

792. **STAMFORD—RIDGEWAY—** 323-5000. "An Officer and a Gentleman."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Pink Floyd the Wall." #2—"An Officer and a Gentleman." #3—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Yes, Giorgio."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Fast Times at Ridgemont High." #2—"Pink Floyd the Wall." #3—227-9619. "E.T. the Extra-Terrestrial." #4—226-6666. "Barbarosa."

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. "The Boat."

New Jersey

(Area Code 201)

Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Sept. 30: "Tempest." Beg. Oct. 1: "On Golden Pond." #2—"Star Wars." #3—"The Chosen."

801. **HARRISON—WARNER—** 482-8550. #1—"The Road Warrior." #2—Thru Sept. 30: "Fast Times at Ridgemont High."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Tempest." #2—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Goin' All the Way."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Friday the 13th, Part 3." #2—"Blood Tide." #3—"Inchon." #4—"Tempest."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Waitress!" #4—"The Boat." #5—"Fast Times at Ridgemont High." #6—"Amityville II: The Possession."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Sept. 30: "The Road Warrior." Beg. Oct. 1: "The Soldier."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Tempest."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Gregory's Girl."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Sept. 30: "Star Trek II: The Wrath of Khan." Beg. Oct. 1: "Diner."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Sept. 30: "Diner."

819. **MILLBURN—RKO—** 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"Gregory's Girl."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"The Road Warrior."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Sept. 30: "The Chosen." Beg. Oct. 1: "La Cage aux Folles."

828. **VERONA—VERONA—** 239-0880. Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "The Best Little Whorehouse in Texas."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"An Officer and a Gentleman." #2—"The World According to Garp." #3—"Tempest."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Sept. 30: "Star Wars."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Sept. 30: "Blood Tide." Beg. Oct. 1: "Goin' All the Way." #2—"Giselle."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Sept. 30: "Rocky III"; "All the Marbles." Beg. Oct. 1: "Zapped!"; "Take This Job and Shove It."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Blood Tide"; "Inchon."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Sept. 30: "The Best Little Whorehouse in Texas"; "A Little Sex." Beg. Oct. 1: "The Road Warrior"; "Sharky's Machine."

849. **SUMMIT—STRAND—** 273-3900. Thru Sept. 30: "The Boat."

851. **UNION—FIVE POINTS—** 964-3466. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "On Golden Pond."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

854. **UNION—RKO UNION—** 686-4373. #1—"Tempest." #2—"Amityville II: The Possession."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Sept. 30: "Fast Times at Ridgemont High." Beg. Oct. 1: "On Golden Pond." #2—"E.T. the Extra-Terrestrial." #3—"Gregory's Girl."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Goin' All the Way." #2—"Diner."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Sept. 30: "Star Wars." Beg. Oct. 1: "Star Trek II: The Wrath of Khan."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Sept. 30: "Star Trek II: The Wrath of Khan." Beg. Oct. 1: "Diner."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Amityville II: The Possession." #2—"Tempest." #3—"An Officer and a Gentleman." #4—"Fast Times at Ridgemont High."

863. **EMERSON—TOWN—** 261-1000. "Tempest."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Sept. 30: "Giselle." Beg. Oct. 1: "On Golden Pond." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 30: "Waitress!"

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Sept. 30: "Inchon." Beg. Oct. 1: "Torso"; "Autopsy." #2—Tent.: "Blood Tide."

868. **FORT LEE—SHARON—** 224-0202. Thru Sept. 30: "The Road Warrior."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Sept. 30: "Friday the 13th, Part 3." Beg. Oct. 1: "On Golden Pond." #2—"Tempest."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Sept. 30: "The Road Warrior." #2—Program unavailable.

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Sept. 30: "Gregory's Girl." Beg. Oct. 1: "On Golden Pond."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession." #3—"Tempest." #4—"The Chosen." #5—"The World According to Garp." #6—"The Road Warrior." #7—Program unavailable.

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Program unavailable. #2—"Pink Floyd the Wall."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

883. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Sept. 30: "The Boat." Beg. Oct. 1: "The Soldier."

884. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—"Tempest."

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Sept. 30: "Star Trek II: The Wrath of Khan."

886. **TENAFLY—BERGEN—** 567-0004. Thru Sept. 30: "Poltergeist."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "E.T. the Extra-Terrestrial."

889. **WESTWOOD—PASCACK—** 664-3200. "Amityville II: The Possession."

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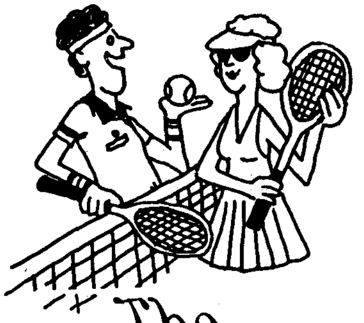

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. **24, 33, 72, 80, 105, 109, 111, 202, 203, 225, 234, 236, 302, 304, 401, 402, 408, 410, 412, 424, 448, 519, 531, 541, 546, 552, 554, 558, 567, 573, 606, 625, 631, 634, 650, 663, 664, 709, 712, 716, 717, 722, 727, 732, 746, 750, 774, 785, 791, 807, 811, 854, 862, 878, 889**

★**BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias*, sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. **14, 61, 92, 795**

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. **208, 228, 235, 416, 436, 502, 524, 535, 542, 549, 551, 619, 622, 640, 654, 666, 724, 829, 848**

BIRGITT HAAS MUST BE KILLED—(1hr. 45m., '82) In French and German, Eng. subtitles. Philippe Noiret is outstanding as the head of a special French intelligence unit involved in a very dirty deal: The French have agreed to do away with a German terrorist, Birgitt Haas (Lisa Kreuzer), in return for some information from the West German police. They find themselves a patsy, affectingly played by Jean Rochefort, and set him up as Haas's lover in order to pin a phony "crime of passion" on him. The plot isn't too convincing, and the direction a little logy, but Noiret brings depths of humanity and intelligence to his role—so much humanity that you wonder why he's doing this kind of dirty work. The movie passes the time. Dir. Laurent Heynemann. R. **51**

★**BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **24, 35, 92, 202, 212, 411, 450, 501, 531, 535, 541, 550, 554, 606, 617, 637, 640, 658, 663, 706, 708, 719, 782, 798, 807, 849, 883**

BURDEN OF DREAMS—(1hr. 33m., '82) A documentary about filmmaker Werner Herzog and his struggle to complete *Fitzcarraldo* in the Peruvian Amazon. Dir. Les Blank. **6**

★**CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **88, 559**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **16, 90**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **14, 58, 234, 403, 417, 537, 552, 558, 632, 723, 754, 800, 827, 852, 878**

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. **16**

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. **16**

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **6, 50, 97, 530, 554, 635, 663, 700, 721, 817, 818, 858, 861**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 109, 201, 206, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 601, 625, 633, 649, 653, 662, 668, 705, 708, 714, 732, 744, 773, 778, 779, 781, 795, 807, 819, 846, 857, 864, 866, 876, 888**

EATING RAOUL—(1hr. 27m., '82) A black comedy about a conservative L.A. couple who lure unsuspecting swingers into their apartment. With Paul Bartel and Mary Woronov. Dir. Bartel. R. **73**

★**FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. **32, 80, 201, 204, 206, 300, 413, 420, 439, 512, 533, 536, 541, 562, 567, 573, 603, 629, 630, 632, 635, 640, 650, 708, 717, 773, 791, 795, 801, 807, 857, 862**

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86, 211, 418, 533, 536, 625, 626, 657, 705, 813, 819, 857, 875

HEY GOOD LOOKIN'—(1hr. 17m., '82) An animated film about the fifties. Dir. Ralph Bakshi. R. 22, 30, 58, 83, 206, 412, 420, 439, 512, 632, 702, 714

INCHON—(1hr. 46m., '82) The recreation of General MacArthur's famed invasion during the Korean War. With Jacqueline Bisset, Ben Gazzara, Toshiro Mifune, Richard Roundtree and Sir Laurence Olivier. Dir. Terence Young. PG. 24, 30, 70, 82, 92, 114, 210, 233, 413, 418, 423, 428, 512, 541, 621, 629, 632, 702, 710, 745, 774, 784, 791, 793, 803, 806, 846, 867

JOSEPHA—(1hr. 54m., '82) In French, Eng. subtitles. A morose French drama about two actors (Miou-Miou and Claude Brasseur) who are married to each other and whose lives are coming apart onstage and at home. Written and directed by Christopher Frank, *Josepha* offers some acridly funny insights into the humiliations of a marginal career in the Paris film and theater world. Acting before a nearly empty house, Miou-Miou denounces the play, baring her breasts to hold the few remaining spectators. But the rambunctious wit soon disappears, giving way to that clipped, enigmatic style that the French always confuse with elegance. R. 56

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanition isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. 2

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 657

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 60

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 62

LES TURLUPINS—(1hr. 33m., '82) In French, Eng. subtitles. A comedy about mischievous boys growing up at a Catholic boarding school in German-occupied France. With Bernaud Brieux, Thomas Chabrol, Pascale Rocard and Sébastien Drai-Dietrich. Dir. Bernard Révon. R. 73

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 537

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 93, 534, 555

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steenburgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. 76, 97, 436, 535, 667, 710, 748

MOONLIGHTING—(1hr. 37m., '82) Before the recent military coup in Poland, four Polish workmen come to London to renovate their boss's getaway home. With Jeremy Irons. Dir. Jerzy Skolimowski. PG. 48

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 700

NIGHT SHIFT—(1hr. 45m., '82) An entertaining farce with too much TV blandness. Charles Lumley (Henry Winkler), a conservative and repressed young attendant on the night shift at the city morgue, gets stuck working with Billy Blazejowski (Michael Keaton), a maniacal but harmless hustler. Billy gets Chuck to go along with a wild scheme to turn the silent morgue into a call-girl operation. Winkler's precisely styled deadpan is an effective foil to Keaton's fuzzy ebullience, and the two stars prevent the underdeveloped, overly genteel script by Lowell Ganz and Babaloo Mandel from collapsing. Director Ron Howard has excellent comic timing; if he leaves TV sitcoms for good, he might really soar. With Shelley Long. R. 208, 609, 639, 640, 644

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 104, 111, 113, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 648, 663, 664, 668, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 789, 792, 793, 796, 807, 811, 830, 862, 878, 884

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. 16, 58

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 37, 305, 561, 567, 604, 625, 627, 717, 730, 745, 775, 782, 793, 795, 879

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 300, 523, 545, 555, 570, 613, 616, 628, 721, 742, 755, 886

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 11, 32, 71, 76, 97, 99, 213, 228, 403, 406, 426, 438, 447, 451, 504, 513, 516, 518, 530, 532, 548, 549, 568, 574, 619, 628, 636, 638, 639, 641, 643, 644, 645, 658, 660, 666, 720, 731, 745, 801, 809, 822, 848, 868, 874, 878

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 32, 305, 442, 503, 511, 518, 542, 570, 621, 628, 643, 645, 709, 724, 730, 731, 745, 842

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. **30, 99, 504, 513, 532, 549, 666, 809, 883**

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie.* The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture,* but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. **235, 451, 502, 524, 551, 609, 654, 817, 860, 861, 885**

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest,* but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. **74, 85, 104, 114, 205, 223, 234, 236, 303, 401, 402, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 625, 632, 635, 649, 664, 706, 712, 719, 732, 745, 747, 774, 782, 784, 800, 803, 806, 810, 830, 854, 862, 863, 873, 878, 884**

TEX—(1hr. 43m., '82) Based on young-adult author S.E. Hinton's novel, the drama of an American teenage boy with difficult finances and an unusual family situation. With Matt Dillon, Jim Metzler, Meg Tilly and Ben Johnson. Dir. Tim Hunter. PG. **62**

WAITRESS!—(1hr. 25m., '82) A raunchy comedy about the employees of an expensive East Side restaurant. With Jim Harris and Carol Drake. Dir. Samuel Weil and Michael Herz. R. **32, 201, 206, 210, 401, 428, 512, 533, 541, 567, 642, 714, 790, 807, 866**

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. **22, 48, 71, 92, 420, 557, 628, 641, 642, 651, 706, 735, 789, 830, 878**

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. **88**

YES, GIORGIO—(1hr. 51m., '82) A world-famous Italian tenor touring in America loses his voice and is cured by a female throat specialist: romantic comedy. With Luciano Pavarotti, Kathryn Harrold and Eddie Albert. Dir. Franklin J. Schaffner. PG. **45, 774, 782, 793**

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. **42, 655, 822, 842**

Revivals

ACCATTONE!—(2hrs., '68) In Italian, Eng. subtitles. Pier Paolo Pasolini's first directorial effort, adapted from a novel he wrote, about a sponger and a pimp in Rome's outer slums. The film has one or two gripping scenes. With Franco Citti, Franca Pasut and Silvana Corsini. **47**

AGUIRRE, THE WRATH OF GOD—(1hr. 30m., '77) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of Director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. **96**

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. **44**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **9**

CANTERBURY TALES, THE—(1hr. 49m., '72) In Italian, Eng. subtitles. The late Pier Paolo Pasolini made films from the work of such ribald storytellers as Boccaccio, de Sade, and, in this case, Chaucer, without having any talent for telling stories in cinematic terms. He set up magnificent individual shots, with extraordinary costumes, faces, and period details, but he had no feeling for film rhythm or simple narrative exposition. And his phallic obsessiveness gives Chaucer's heterosexual bawdiness a bizarrely and irrelevantly homosexual emphasis. **4, 47**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **4, 10**

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. **96**

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **39**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity,* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **10**

FOREIGN CORRESPONDENT—(1hr. 55m., '40) Alfred Hitchcock's fast, exciting, tale of espionage and political intrigue in pre-war Europe. With Joel McCrea, Albert Brasserman, George Sanders, Herbert Marshall, Robert Benchley and Laraine Day. **10**

GANG'S ALL HERE, THE—(1hr. 43m., '43) Carmen Miranda and her bananas; otherwise, minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch, maybe it's that Alice Faye was too good an artist to work in this sappy milieu—anyhow, it's a disappointment for all its fame. **10**

GODFATHER PART II, THE—(3hrs. 20m., '74) Not as concentrated and powerful as Part I, but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro as the Don as a young man, Al Pacino as the modern head of the clan, and Lee Strasberg as a Meyer Lansky-type gangster with a middle-class lifestyle. **13**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **62**

JOHNNY GUITAR—(1hr. 48m., '54) This oddball Western seems at times strikingly artistic and at times simply ludicrous, but it's certainly always interesting. With Joan Crawford and Sterling Hayden. Dir. Nicholas Ray. **4**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **46, 827**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **57, 211**

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **95**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **9**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **13**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his physical control is beginning to go. Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda complains that her father doesn't love her, Doug McKeon, as the son of Fonda's boyfriend (Dabney Coleman), is a sneering little boy, and the lump-in-the-throat mechanics are so obvious one begins to rebel. Dir. Mark Rydell. **41, 70, 109, 201, 206, 210, 212, 403, 413, 418, 428, 447, 512, 526, 528, 533, 541, 603, 625, 629, 635, 653, 702, 705, 709, 735, 747, 800, 828, 851, 857, 864, 873, 875**

SEVEN-PER-CENT SOLUTION, THE—(1hr. 53m., '76) Sherlock Holmes, in agony with drug addiction, sees a shrink—none other than Freud. Mystery, danger, excellent performances, and abundant atmosphere make this a sly escapist romp with humor and charm. With Nicol Williamson, Alan Arkin, Robert Duvall, Vanessa Redgrave, Laurence Olivier and Joel Grey. Dir. Herbert Ross. **95**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **7, 32, 54, 97, 103, 201, 203, 210, 212, 213, 225, 442, 447, 503, 511, 514, 528, 547, 568, 574, 600, 612, 653, 655, 658, 660, 666, 726, 735, 752, 758, 800, 840, 851, 858, 860**

10—(2hrs., '79) A successful L.A. pop composer (Dudley Moore) rebels against middle age by chasing after a gorgeous newlywed (Bo Derek) while his womanly girl friend (Julie Andrews) waits for him to calm down. A leisurely and often very funny slapstick comedy that both satirizes male obsessions and allows us to enjoy them. Dir. Blake Edwards. **39**

WORLD OF APU—(1hr. 43m., '60) In Bengali, Eng. subtitles. This third part of Satyajit Ray's famed trilogy is the poignant drama of a young intellectual—his hungers, struggles, marriage, tragedy, and maturing. Superbly filmed poetic symbolic realism. With Soumitra Chatterjee and Sarmila Tagore. **47**

WOULD-BE GENTLEMAN, THE—(1hr. 35m., '60) A distinguished production of Molière's seventeenth-century social-satire comedy—lavishly designed, and impeccably played by a top Comédie Française cast. With Louis Seigner and Jean Meyer. **95**

THEATER

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Broadway

Previews and Openings

Monday, September 27

CATS—The London musical has arrived, with a cast of 23 "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Previews now prior to a 10/7 opening. Mon.-Sat. at 8, Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (245-4878). 2 hrs. All major credit cards.

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars, with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Previews now prior to a 9/30 opening. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

Thursday, September 30

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Previews start 9/30 prior to a 10/13 opening. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (246-5969). 2 hrs. All major credit cards.

Friday, October 1

ROCK 'N' ROLL! THE FIRST 5,000 YEARS—A multi-media musical event conceived and designed by Bob Gill and Robert Rabinowitz (who did *Beatlemania*), featuring 25 performers who will sing, dance, and play r. & r. music from the 50s to the 80s. Previews start 10/1 prior to the 10/18 premiere. Tues.-Thurs. at 8, Sat. & Sun. at 2, Sun. at 6:30, $20-$30. Fri. & Sat. at 8, $25-$35. **St. James Theater,** 246 W. 44th (398-0280). 2 hrs. All major credit cards.

Monday, October 4

THE WAKE OF JAMEY FOSTER—Beth (*Crimes of the Heart*) Henley's play concerning comic and dramatic events following the untimely demise of the title character; directed by Ulu Grosbard. With Susan Kingsley, Brad Sullivan, Stephen Toblowsky, Anthony Heald, Belita Moreno, Patricia Richardson, and Holly Hunter. Preview prices: Mon.-Fri. at 8, $13.50-$19; Sat. at 8, $14.50-17.20; Wed. & Sat. at 2, $12-$17.50. Previews begin 10/4 prior to a 10/14 opening. After opening: Mon.-Fri. at 8, $19-$27; Sat. at 8, $20.50-$28.50; Wed. & Sat. at 2, $17-$25. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. From 10/6, June Havoc replaces Marcia Lewis. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, Wed. & Sat. at 2, $25-$35; Fri. & Sat. at 8, $30-$40. From 9/21, Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

A DOLL'S LIFE—George Hearn and Betsy Joslyn star in a new musical by Betty Comden and Adolph Green which shows what happens to Nora after she slams the door in Ibsen's *A Doll's House.* Harold Prince directs and the music is by Larry Grossman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $17.50-$27.50. **Mark Hellinger,** 51st & Broadway (757-7004). 2 hrs., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber *musical; directed by* Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Carol Swarbrick in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GHOSTS—Liv Ullmann stars as Mrs. Alving in a new 100th anniversary production of the Henrik Ibsen play, together with John Neville (who also directs) and Edward Binns. The new translation is by Arthur (*Nine*) Koppit. Others in the cast are Kevin Spacey and Jane Murray. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$27; Wed. at 2, $18-$25; Fri. & Sat. at 8, $22.50-$30; thru 10/2. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs. Credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Loudon Wainwright III, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. From 9/29, the great Ronee Blakley, the sensation of Altman's film *Nashville,* replaces Cass Morgan. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2,

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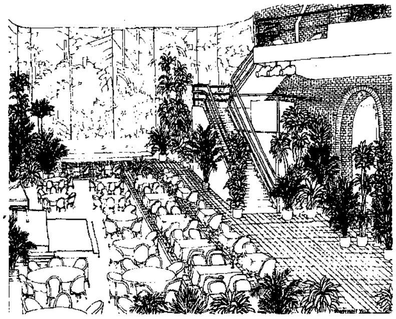

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$19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/3. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

A.K.A. TENNESSEE: *Facts and Fictions of Thomas Lanier Williams*—Maxim Mazumdar's work featuring scenes from the plays, movies, short stories, and lectures. With Mazumdar, Carrie Nye, and J.T. Walsh; directed by Albert Takazauckas. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12; thru 10/17. **South St. Theater,** 424 W. 42nd (279-4200).

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BILLY LIAR—Revival of the comedy by Keith Waterhouse and Willis Hall, starring Neal Jones. It's about a youth who is unable to distinguish between truth and fantasy. Mon.-Sun. at 8 (except 9/27, 10/3-5); $6; thru 10/10. **West Side Main Stage,** 424 W. 49th (575-0076).

BUGLES AT DAWN—Musical play suggested by Stephen Crane's *The Red Badge of Courage,* play and lyrics by David Vando, music by Mark Barkan, directed by Robert Pesola. Thurs.-Sat. at 8, Sun. at 3; $5; 10/7-24. **Chernuchin Theater,** 314 W. 54th (581-3044).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Janet Maylie, Charles Kimbrough, John Getz; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Jaston, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18; from 10/5. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Douglas Seale. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage Two,** 307 W. 26th (242-7800).

I AM WHO I AM—Leslie Lyles stars in Royce Ryton's play about one of history's most provocative unsolved cases—the story of Anastasia; directed by Jaemes Esterly. With Lucille Patton, Nick Stannard, and Jeff Abbott. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10; $14. **Perry St. Theater,** 31 Perry St. (255-9186).

I PAID MY DUES—Tom Paxton stars in a revival of Eric Blau's musical about the history of the American worker. Paxton offers his own compositions as well. Tues.-Sun. at 8; $15-$20. Tickets are $6 if bought on day of performance. **No Smoking Playhouse,** 354 W. 45th (582-7862).

KNUCKLEBONES—Douglas Anderson's comedy about order and chaos, reason and illusion—math and magic; directed by Jay Perry; thru 10/10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 musicians and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (477-2477).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. From 10/8. Call theater for specifics. **Public Theater,** 425 Lafayette St. (598-7150).

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patrizia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; from 9/28 (opening), $12.50-$22. **Lambs Theater,** 130 W. 44th (997-1780).

R.S.V.P.—A musical revue of contemporary life in New York by and with Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SALOME—Yolanda Lloyd stars in Oscar Wilde's tragedy, performed in a new translation from the French by Richard Howard. Thurs.-Sun. at 8; $4; 10/7-24. **Judson Memorial Church,** 55 Washington Sq. So. (777-0033).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE STAGE THAT WALKS—Bruce D. Schwartz is the only performer—actor/dancer/singer/musician—with the aid of puppetry. Tues.-Sat. at 8; Sun. at 3; $8.50. **American Place Theater,** 111 W. 46th (247-0393).

Theater Companies

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. Previews until 10/15, $13. Then, thru 11/28, $17.50. **Circle Rep,** 99 7th Ave. So. (924-7100).

CLASSIC THEATRE—David Erdiakoff stars in Shakespeare's *Hamlet,* directed by Shane Kilpatrick. 9/30-10/3, 10/7-10, at 8; $4. **Classic,** 114 W. 14th St. (242-3900).

EQUITY LIBRARY THEATER—Revival of the British farce, *Not Now, Darling,* about fun at the furriers, by Ray Cooney and John Chapman; directed by William Koch. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 10/10. **ELT,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona.* Thurs.-Sat. at 8, Sun. at 3; thru 10/3 (after which it plays in rep for an open run). **Theatre,** 330 Bowery (677-0060).

MANHATTAN THEATRE CLUB—Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; thru 10/31. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 10/3. **Theater Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru October; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru October. **Theater,** 301 W. 55th (997-9582).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; 10/7-31. Eugene O'Neill's *Ah, Wilderness;* Thurs.-Sat. at 8, Sat. at 3; $4; 10/21-11/13. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

WEST SIDE REPERTORY THEATER—Strindberg's *Miss Julie* and *The Stronger* (curtain-raiser); directed by Andres Castro. Fri.-Sun. at 8; $5; thru 10/31. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICAN PRINCESS—Musical by Leonard Orr, Jed Feuer, and David Hurwitz. Thurs.-Sun. at 8, Sun. at 3; $4; thru 10/10. **INTAR,** 420 W. 42nd (279-4200).

ANARCHY IN HIGH HEELS—A satirical musical revue presented by Les Nickelettes. Wed.-Sat. at 8; $5, $6; 10/7-23. **Westbeth Theater Center,** 151 Bank St. (691-2272).

ANTHEM FOR DOOMED YOUTH—Written and performed by Michael Adler and based on the life and works of the British "trench poet" Wilfred Owen; directed by Patricia Turney. 9/28-10/2 at 3 & 7; 10/3 and at 8 on Mon. & Tues. 10/4, 5. **Actors Playhouse,** 100 Seventh Ave. So. (564-1235).

BLUES FOR MR. CHARLIE—Jeffrey Joseph and Herb Downer in James Baldwin's drama about a jazz musician who returns home to the South after a disillusioning experience in the North; directed by Samuel Barton. Thurs.-Sun. at 8; $5; thru 10/24. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

BRECHT ON BRECHT—A compilation of lyrics, poetry, and short scenes from Bertolt Brecht's plays, adapted, translated, and compiled by George Tabori. Sun.-Wed. at 8:30; $7. **78th St. Theater,** 236 W. 78th (595-0850).

BUSYBODY—Jack Popplewell's murder-mystery comedy, directed by Michael Bavar, starring Brenda Forbes and Peter Pagan. Thurs.-Sun. at 8; $6; thru 10/10. **Riverwest Theater,** 155 Bank St. (243-0259).

CANDIDA—Revival of George Bernard Shaw's comedy, directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 3; $6; thru 10/10. **Church of St. Paul & St. Andrew,** 263 W. 86th (362-3328).

CAROLYN—Toni Press's play, a family portrait of five strong-willed women; directed by Elizabeth Brincklow; with Laralu Smith, Jolene Adams, Jaime Richards, Sherrie Ahlin, and Arva Holt. Fri.-Sun. at 8; $4; thru 10/3. **Collective Actors Theatre,** 212 W. 29th (869-3981).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COMMERCIAL THEATER—Ross MacLean's dramatic satire about people giving their all for their art; directed by Ellen Nickles. Thurs.-Sun. at 8; thru 10/3. **Theater for the New City,** 162 Second Ave. (254-1109).

CONFESSIONS OF A DOPE FIEND—Play by Jeffrey Jones, directed by Matthew Maguire, dealing with a man's craving for intoxication; with Ron Vawter. Wed.-Sun. at 8; $6; thru 10/3. **Performing Garage,** 33 Wooster St. (966-3651).

THE DREAMS OF DIDYMUS—A new verse drama written and directed by Thomas Farrington, presented by the Production Alliance. 9/30-10/2 at 8; 10/3 at 3 & 8; $4. **Theatre 22,** 54 W. 22nd (255-0840).

THE DRUNKARD—W.H. Smith's classic mélodrama, directed by Richard Wyr, which made its first appearance in 1844 as a piece of propaganda for temperance. Fri. & Sat. at 10:30, Sun. at 6:30; thru 10/10. **Nameless Theatre,** 125 W. 22nd (242-9768).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6; thru 11/30. **78th St. Lab,** 236 W. 78th (595-0850).

THE EMPEROR JONES—Eugene O'Neill's drama in a new, environmental staging, telling of the rise and fall of an American black man in a primitive Caribbean setting; directed by Marc Weinblatt. Mon.-Sat. at 8, Sat. at 3; $5; 10/4-16. **28th St. Theater,** (929-8003 or 549-5712).

FARCE BY FEYDEAU—Three farces by the French playwright, translated by Norman Shapiro. Fri. & Sat. at 8:30, Sun. at 7:30; $4; 10/1-24. **Courtyard Playhouse,** 39 Grove St. (620-7110).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FOUR TO MAKE TWO—Judy Kaye stars in Paul Ruben's comedy as a free-lance writer who is the wife of a hardware chain-store owner; directed by Ron Holgate. Call theater for specifics. $4. **Actors Repertory Theater,** 303 E. 44th (687-6430).

HALF TIME—Mitchel Hayden Oscar's black comedy about a youth's initiation into corporate politics. Wed.-Sat. at 8; $6; thru 10/3. **The Open Space,** 133 Second Ave. (242-3900).

THE INTERROGATION OF AMBROSE FOGARTY—Martin Lynch's play about being detained and questioned by the security forces in Northern Ireland, based on his own experiences; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $5; thru 10/24. **Irish Arts Center,** 11th Ave. & 51st (757-3318).

KATHARINE'S COMFORT—Richard Taylor's play about two women, best friends, testing each other's loyalty concerning a man they both love; directed by Gordon Kupperstein. 10/4-6 at 4 p.m. Free. **Bruno Walter Auditorium,** Lincoln Center Library, 111 Amsterdam Ave. (870-1630).

OLDER, WISER, AND STILL DRINKING—Paul Walker's play about a ten-year friendship between three people severely tested by sexual conflict; directed by Roy Barry. Thurs.-Sat. at 7:30, Sun. at 4; thru 10/10. **18th St. Plyhse,** 145 W. 18th St. (966-2349).

PUDDING LANE—A British musical by Robert Bowman and Tony Pole describes the great 1966 fire of London; directed by Christopher Biggins. 9/29 at 7:30, 9/30-10/2, 6-9 at 8; 10/2, 3, 9, at 2:30; $8-$9. **St. Bart's Playhouse,** Park & 50th (751-1616).

RED, HOT AND BLUE—Revival of the musical comedy by Howard Lindsay and Russell Crouse, with words and music by Cole Porter; directed by Barbara Vann. About a lottery, and politics, and love. Call theater for dates & times; thru 10/3. **Newfoundland,** 6 W. 18th (255-4991).

AN EVENING OF SHAKESPEARE'S SONNETS—Directed by Joan Langue, accompanied by music of the period. With Elizabeth Barrow, Earl Hagan, Timothy Holcome, Don Robins, and Jane Steinberg. 9/28 at 8:30 & 10; 9/29 at 8:30 & 10. $4. **Bob McAndrew Theater,** 243 W. 55th (777-1855).

SWEET PRINCE—Keir Dullea stars in an A. E. Hotchner play directed by Susie Fuller. Tues.-Sat. at 8; (10/9 at 2); $6; thru 10/9. **Theatre Off Park,** 28 E. 35th (679-6283).

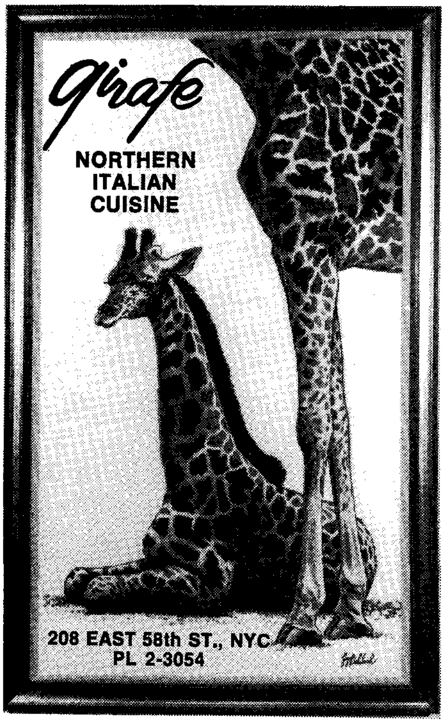
'TIS PITY SHE'S A WHORE—A revival of John Ford's Renaissance drama centering on love, intrigue, revenge, incest, directed by Neal Weaver; with Rick Copeland and Leslie den Dooven. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/3. **Alvina Krause,** 306 W. 38th St. (564-3293).

24 INCHES—Musical by Robert Patrick and David Tice, dealing with a corrupt Equity representative who tries to get control of an off-off Broadway musical. Thurs.-Sun. at 8; $4; 10/7-24. **Theater for the New City,** 162 Second Ave. (254-1109).

TWILIGHT CANTATA—Bradley Rand Smith's play, directed by David Saint. 10/8-11, 14-17, 21-24 at 8; $5. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

UNDER MILKWOOD—The folk-singer Susan Reed stars in and directs a revival of Dylan Thomas's classic. Wed.-Sat. at 8, Sun. at 3; $4; thru 10/3. **American Renaissance Theater,** 112 Charlton St. (929-4718).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.



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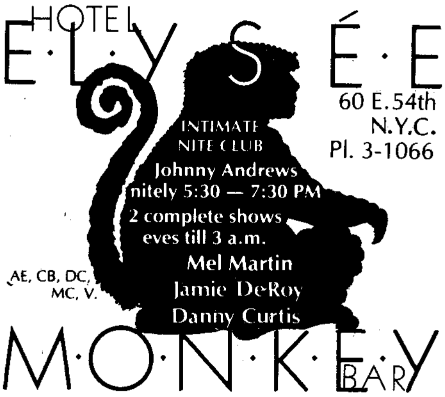

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yum yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L daily noon-2:30. D daily 6-11. Pianist Mon.-Sat. 5:30-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Music Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauted prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

RESTAURANT DIRECTORY

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L *Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete* L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PRESS BOX—139 E. 45th St., 697-4734. Jacket required. American-Continental. Spcls: pork chops Polonaise, shrimp scampi, asparagus au gratin, steak. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. *Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat.* 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. Complete L & D. **(I-M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4 **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Br Sun. noon-4. Private parties. Closed Mon. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30, Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

OTHER EVENTS

Happenings

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

HARVEST FESTIVAL STREET FAIR, E. 10th St. and University Place (867-4666). 10/2, noon to 5. . . Antic 8, an Atlantic Ave. St. Fair, Brooklyn. 10/3, 10 to 6.

RARE BOOKS AND ANTIQUES—Old prints, drawings and books to buy and to see, at the 7th Regiment Armory at 67th and Park (582-7961). 10/2 noon to 6, 10/3 noon to 5. . . Fourth Annual Fall Antiques Show, Passenger Terminal Pier #88, The Hudson River and W. 48th St. (581-2474). 9/30-10/2, 1-10 p.m.; 10/3, noon-6 p.m. $5. . . Rendez-vous at the French Institute/Alliance Francais, 22 E. 60th St, for used French books, magazines, records. (355-6100). 10/1: 10-6, 10/2: 10 a.m. to 1 p.m. 50¢. . . Get your antiques appraised at Snug Harbor, 914 Richmond Terrace, Staten Island (448-2500). 10/2, noon to 5. $5 per item. . . Vintage posters, postcards and photographs with a political slant will be on sale or just for show at the Sheraton, Seventh Ave. & 56th St. (799-3061). 10/2, 10/3, noon to 7. $5. . .

FOR THE MIND—Bruno Bettelheim, psychologist and author will speak on "The Metaphor of the Soul," at the Great Hall of the Cooper Union, Third Ave. and 7th St. (254-6300). 9/29 at 7:30. Free. . . Five Scandinavian poets will read their works at the Guggenheim Museum, 1071 Fifth Ave. (427-5665). 9/28, 1-5. Free. . . Storytellers Mary Ann Miller and Rhoda Waller will tell "Fairy Tales East and West." 10/3 at 5. Origami Center, 31 Union Sq. West. $3. . . Steve Allen will tell about his career as an actor, a comedian, a pianist, a composer during his lunchtime seminars, at the Museum of Broadcasting, 1 E. 53rd St. (752-4690). 9/30 and 10/7 at noon. $2. . . More storytelling at Saint Peter's Church, 619 Lexington Ave. (397-0562). "The Sunset of Old Tales" will be told by Tom White. 9/29 at 7. $3. . . A memorial program in honor of James Wright at 939 Madison Ave. (737-1450). Reservations are essential if you want to hear his family and friends talk about Mr. Wright and read from *This Journey*. 9/28 at $2.50. . .

NATURE'S CALLING—Clean-up Prospect Park with the Urban Park Rangers. Meet on 10/2 at 10:30, Wollman Rink. Refreshments and music after the clean-up. . . The Men's Garden Club of New York will present a "Flowering Fall Garden" at the Horticultural Society, 128 W. 58th St. (757-0915). See outside shrubs with colorful foliage outside and tropical plants inside. 10/2,3, noon-5; 10/4-10/6, 10-4. Free. . . Identify stars and constellations with the Amateur Astronomers Assoc., on the lawn, at the Hayden Planetarium, 81st St. and CPW. 9/28 at dusk. $1.

Tours

CITY ISLAND, Tour this New England—like island. 10/3 at 1:30. Meet at the North Wind Institute and Museum, one block from City Island Bridge on City Island Ave. $3. (881-8900).

CENTRAL PARK TOUR—"A Fall Bird Walk," with Sarah Elliott and Lambert Pohner. 10/3 at 2, Loeb Boat House, NE corner of lake, 74th St. Free.

MILLIONAIRE'S ROW, "New York's Gold Coast." 10/3, at 11 or 2, meet at NE corner of Fifth Ave. and E. 58th St. (582-3460). $4.

ART DECO TOUR—See 15 landmark buildings: such as the Chrysler, Chanin and original McGraw Hill Bldg., 10/2 at 2:30. Meet at the Daily News Bldg., 220 E. 42nd St. $3. (689-5194).

HOUSING HISTORY & TYPES—Tour with the West Side YMCA, 5 West 63rd St. 10/2 at 11 a.m. $5, reservations required (786-6557).

92ND STREET Y—"Twilight Tour of the Great Sukkot of the West Side." 10/4. 6-10 p.m. Call 427-6000 for advance registration. $6.50.

MURRAY HILL, "Gentility and Commerce". Tour Sniffen Court and the Morgan Library with the Museum of the City of New York (534-1672). 10/3. Meet at 1:30, Fifth Ave. and 33rd St., NW corner. $5.

ADVENTURE ON A SHOESTRING—See prehistoric caves, the remains of a Delaware Indian settlement on this Inwood Hill Park tour. 10/2 at noon. Meet at Seventh Ave. and 58th St., SW corner (265-2663). $4.50 plus $1.50 for transportation.

PARKS TOURS, in the boroughs, led by the Urban Park Rangers. All are free. . . Bronx (822-4336): 10/3, Identifying Flying Objects in marshes and woodlands. Meet at 10 a.m., Orchard Beach Bathouse, Pelham Bay Park. . . Brooklyn: 10/2, Stable tour and riding demonstration. Meet at 9 a.m., Prospect Park Children's Farm. Reservations required (965-6586). . . 10/3, Water Wonders of Prospect Park. Explore the pools, the Ambergill and the Lullwater; Meet at 1., the Arch, Grand Army Plaza. . . 10/3, Bird Migration Workshop. Meet at 9 a.m., Chidren's Farm, near the Prospect Park Zoo.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 9/27 at 6: Chinatown/Little Italy. 9/29 at noon: Greenwich Village. 9/30 at noon: SoHo; at 6 p.m. Greenwhich Village. 10/1 at noon: Chinatown/Little Italy. $1 each tour. . . "Hudson River," tour FDR's home, the Vanderbilt Mansion and a winery. Call 760-5885 for reservations. $25.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 9/26, Oakland Lake, Queens. Phone for directions and details (291-6825). $15.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742). . . Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must. . . Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5. . . Downtown Walk, from 127 John St., Mon-Fri. at 10; $10. . . Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65. . . Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. $1. . . Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 and 4, from Administration Bldg. Visits to National Landmark buildings. Free. . . Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 9/27, 28 at 7:35, vs. Pittsburg. 9/29, 30 at 7:35, vs. Chicago. **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 10/1 at 8, 10/2, 3 at 2, vs. Boston.

FOOTBALL—Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. 9/20 at 9, vs. Green Bay Packers; next home game 10/10 at 1, vs. St. Louis. . . **Jets,** at Shea Stadium, Flushing (421-6600). $10-$14. Next home game: 10/3 at 1, vs. Houston.

HOCKEY—Rangers, Madison Square Garden (563-8000). $9, $12. Pre-season game 9/29 at 7:30, vs. Philadelphia. **Islanders,** Nassau Coliseum(516-794-4100). $20, $17, $13. Pre-season games 9/28 at 8:05 vs. Philadelphia; 9/30 at 8:05 vs. Buffalo.

WALL STREET RUN, 5K.—10/6, starts at Chase Manhattan Plaza (William and Cedar Sts.) at 5:30. Call N.Y. Heart Assoc. for information (661-5335).

WOMEN'S HALF MARATHON, 13.1 miles. 10/2, starts at 9 a.m., Tavern-On-The-Green (245-8750).

WOMEN'S SPORTS HALL OF FAME, Exhibit at the Empire State Building. 9/28-10/1, 7:30 a.m.-6:30 p.m.

RACING—The thoroughbreds are at Belmont Park, Elmont. L.I. (641-4700). Daily ex. Tues. Post time 1; Sun. 1:05. $2. . . Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., post time at 8. $2.25, $3.25 (516-222-2000).

Children

CAPTAIN BOOGIE AND THE KIDS FROM MARS—a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3.; Adults $4.50.

TALES OF CHELM, Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 or 3. $4, $3.

PENNYBRIDGE PLAYERS, "Pinocchio," an on-stage musical. 10/3 at 1 or 3, Whitman Theatre, Brooklyn College Center for Performing Arts, near Flatbush and Nostrand Aves. (462-3525). $3.50.

CHILDREN'S FILMS, N.Y. Public Library, Muhlenberg Branch, 209 W. 23rd St. (924-1585). 10/1 at 4. Shorts: "Shout-it-out-Alphabet," "Birds of a Feather," "Hailstones and Halibut Bones." Free.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

MICHAEL TAUBENSLAG PRODUCTIONS, 10 Bruning Rd, E. Brunswick, N.J. (201-249-9180). Musical comedies "Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30. 10/3, Jan Hus Playhouse, 351 E. 74th St. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 10/2 at 11 a.m., "Captain Dan and Conrad." Free.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). Ventriloquist Dan Ritchard & Conrad. $2.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. at 2:30. $4 (reservations required; all adults must be with a child).

SONGS OF NATURE, with songwriter Gerry Axelrod. At Belvedere Castle in Central Park, 79th Street south of the Great Lawn. 9/25. $2 per family (children must be accompanied by adult). Call 397-3156 Wed.-Sat. 11-4 for reservations and times.

THE HOBBIT, Sarah Lawrence College, Glen Washington Rd. and Kimball Ave., Bronxville (337-0700). 10/3 at 2. Children under 8 must be accompanied by adult. $2.

CHILDREN'S "NIGHTCLUB" REVUES—The Early Show, afternoon nightclub, performances by young people. Van Buren's, 349 W. 46th St. (581-0222). Sat., brunch at 2, show at 3. $4, $4 cover. "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Tues.-Fri. 11-5 Sat. Multimedia museum. Games, demonstrations, etc. . . All Books/None Paper. . . Workshops at 1 or 3: 10/2, Book Art 2, Book Binding. $2. for children; $3. for adults.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun. at 3. Ina McNeil will demonstrate American Indian Beadwork, 10/2 at 1:30.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 10/2 at 1:30, "Legend of the Frog King," and other films. . . 10/3 at 1:30, "A Celtic Festival" by Ragabash Puppet Theater.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARJORIE APTER-MCKEVITT/FRANCES SIEGEL—Landscape drawings/Paintings. Thru 10/9. Sutton, 29 W. 57th (888-0638).

BARD BREIVIK—Fiber sculpture, thru 10/20. Oscarsson Hood, 41 W. 57th (750-8640).

MARCEL BROODTHAERS—Books, paintings, objects from 1954 to 1975, thru 10/2. Goodman, 24 W. 57th (977-7160).

STEPHEN BROWN—Life-sized portraits, thru 10/6. Rosenberg, 20 W. 57th (757-2700).

THOM COONEY-CRAWFORD/ANDREW HUDSON—Cryptic paintings with Egyptian motifs, and sculpture/Tom, Marilyn, and Mark. Thru 10/6. deNagy, 29 W. 57th (421-3780).

HELEN FRANKENTHALER—Prints from 1961 to now, thru 10/16. Getler/Pall, 50 W. 57th (581-2724).

NANCY L. GRECO—Surreal pencil on paper, thru 10/2. Sumers, 50 W. 57th (541-8334).

KEITH HARING/BILL KOMOSKI—Six lithos of a dancing dog, a child/Large charcoal drawings of ambiguous holes, roads. Thru 10/9. Gladstone, 41 W. 57th (758-6765).

MICHAEL HEINDORFF—Drawings and watercolors of Germany and the Rhine Valley, thru 10/30. Jacobson/Hochman, 24 W. 57th (581-8346).

JONI LEHMAN—Enigmatic narratives in rich color and patterns, thru 10/7. Dintenfass, 50 W. 57th (581-2268).

MICHAEL LOEW—Brightly painted rectangular bars floating on luminescent fields, thru 10/16. Pearl, 38 E. 57th (838-6310).

MORRIS LOUIS—"Veils," "Florals," "Stripes" from throughout his career, thru 10/2. Emmerich, 41 E. 57th (752-0124).

PABLO PICASSO—Sculpture from 1914 through the 50's, thru 10/24. Pace, 32 E. 57th (421-3292).

RENÉE RITTER—Recent assertive abstractions, 9/28-10/16. Viridian, 52 W. 57th (245-2882).

MILLARD SHEETS—Central Park, Pennsylvania farms, California coast, 10/4-15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

LEON POLK SMITH—Paintings from 1945 to 1950/Recent paintings. Thru 10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

D. JACK SOLOMON—Persian cats on both canvas and combined pedestals, thru 10/9. Adler, 37 W. 57th (980-9696).

ELENA URBAITIS—Solar flight in aluminum sheets, florescent lights, plexiglass, 9/28-10/16. Phoenix, 30 W. 57th (245-5095).

AMY WEST—Monoprints of rock-like shapes over a grid, thru 10/9. Gallery 84, 30 W. 57th (581-6000).

SYM-YOUNG YOOK—Delicate sculptural paintings, 9/28-10/9. Hankook, 57 W. 57th (869-8484).

Madison Avenue and Vicinity

DARREL AUSTIN—Fourty years of cryptic figures, iconic beasts, thru 10/16. Perls, 1016 Madison (472-3200).

MILTON AVERY/GABOR PETERDI—Works on paper/Paintings from 1960 to the present. Thru 10/14. Borgenicht, 724 Fifth (247-2111).

WALTER DARBY BANNARD—Recent abstractions, thru 10/14. Knoedler, 19 E. 70th (794-0550).

RUDOLF BARANIK—Edge manifestos, 10/2-28. Lerner-Heller, 956 Madison (861-9110).

TONY BERLANT—New work, thru 10/16. Fourcade, 36 E. 75th (535-3980).

CLARENCE CARTER—Recent paintings, thru 10/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

LOUISA CHASE—Symbolic nature abstractions in lush color, thru 10/2. Miller, 724 Fifth (246-1625).

CHESTER GOULD/LUCY MITCHELL—Dick Tracy in original ink drawings/30 small collages and drawings on paper. Thru 10/9. Graham, 1014 Madison (535-5767).

RAYMOND HAN—Recent still lifes, 10/2-27. Schoelkopf, 825 Madison (879-4638).

KAZUKO INOUE/EDWARD RENOUF—Recent abstractions/Selected paintings and sculpture. Thru 10/2. Stone, 48 E. 86th (988-6870).

RON ISAACS/RICHARD SEEHAUSEN—Painted-plywood constructions of old-fashioned garments invaded by small figures/Large expressionist figures. Thru 10/2. Knowlton, 19 E. 71st (794-9700).

NED JACOB—Paintings, drawings, and sculpture of Kenya and its people, thru 10/22. Kerr, 49 E. 82nd (628-1340).

JULIO LARRAZ—Sea and rockscapes, clouds, thru 10/9. Inter-American, 1000 Madison (772-7760).

EARL LINDERMAN—Adventures of "Doktor Thrill" in drawings, paintings, thru 10/16. Aberbach, 988 Madison (988-1100).

GABOR PETERDI—Semi-abstract landscapes from 1960 to the present, thru 10/14. Borgenicht, 724 Fifth (535-8040).

KRIS PHILIPPS—Wood and paper constructions, thru 10/9. Staempfli, 47 E. 77th (535-1919).

PAUL PLETKA—Symbolic images of the American Indian, 10/2-23. ACA, 21 E. 67th (628-2440).

RALPH ROSENBORG—Early abstractions from 1938 to 1947, 9/28-10/30. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MARK SABIN—Primal, surreal groups of figures, thru 10/23. P.M. & Stein, 903 Madison (734-3373).

FLOYD SHAMAN—Bartenders, waitresses in life size wood sculpture, 10/1-11/23. BFM, 150 E. 58th (755-1234).

RAPHAEL SOYER—Watercolors and drawings, thru 10/2. Forum, 1018 Madison (772-7666).

JOAN THORNE—Highly colored, heavily impastoed abstractions, 10/2-27. Willard, 29 E. 72nd (744-2925).

BILL TRAYLOR (1854-1947)—Drawings of animals, people, events by this former slave, thru 10/9. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

SoHo

KERMIT ADLER—Flowers and food in watercolors, thru 10/9. Ingber, 460 W. Broadway (674-0101).

GILBERT AVILES/CRAIG JERMAN—"Subway Graffiti" by both. Thru 10/9. Bryers, 110 Greene (925-8058).

JON BOROFSKY—New prints/Gallery members. Thru 10/6. Cooper, 155 Wooster (674-0766).

JOSEPH BREIDEL/BARBARA KASTEN—New work/Color photos of geometric sculptural environments. Thru 10/2. Weber, 142 Greene (966-6115).

ROGER BROWN—Large iconic oils including the biblical expulsion, thru 10/9. Kind, 139 Spring (925-1200).

MELVIN CHARNEY—Drawings, montages, and recent constructions, thru 10/23. 49th Parallel, 420 W. Broadway (925-8349).

JOAN AND JOHN DIGBY—Bird collages, thru 10/16. Key, 130 Greene (966-3597).

ALAN FALK—The commonplace and the impossible in oils, thru 10/10. Jack, 138 Prince (966-4235).

CARLYN FISHER-ABRAM/HARRIET HURWITZ—Beach details/Family candids. Thru 10/23. Starkman, 465 W. Broadway (228-3047).

HARRIET GANS/MARTHA BJOZA REINKEN—Mexico and pears in color photos/Large calligraphic collages. 9/28-10/17. Pindar, 127 Greene (533-4881).

RICHARD HAMBLETON/SUSAN ZISES—Haunting black figures lurking in doorways/Constructions. Thru 10/6. Milliken, 98 Prince (966-7800).

VICTOR HERSTEIN—Black and white fragmented landscapes, thru 10/7. Eno, 101 Wooster (226-5342).

STEVAN JENNIS—New drawings and sculpture, thru 10/2. Toll, 146 Greene (431-1788).

MICHAEL KELLEY—An installation using multiple visual and literary elements, thru 10/6. Metro Pictures, 169 Mercer (925-8335).

KOMAR & MELAMID—Biting satires of Soviet repression using Stalin and Lenin in anachronistic settings, thru 10/30. Feldman, 31 Mercer (226-3232).

DAVID SCOTT LEIBOWITZ—City streets in painted photos, 10/2-16. Rene, 147 Wooster (982-1556).

RICHARD LONG—An on-site installation, thru 10/16. Sperone Westwater Fischer, 142 Greene (431-3685).

RAQUEL MONTILLA/ANGEL SUAREZ—Mixed media mandalas using rope and canvas/Stippled paint brushes. Thru 10/2. Cayman, 381 W. Broadway (966-6699).

BARBARA ROUX—A "garden of memories" using actual vines and drawings, thru 10/3. Central Hall, 386 W. Broadway (226-9211).

CAROLEE SCHNEEMANN—Constructions, collages, boxes from 1960 to 1970, thru 10/2. Hutchinson, 138 Greene (966-3066).

CAROL J. STEEN—Tar drawings of ancient weapons, 9/28-10/16. 55 Mercer (226-8513).

OTIS TAMASAUSKAS—Multi-process prints by this Canadian, 9/29-10/30. Meta, 87 Mercer (431-3232).

DARREN VIGIL—Paintings, pastels, serigraphs of American Indian life, thru 10/10. Twenty Six Horses, 484 Broome (925-6346). Tues.-Sun. 11:30-6.

DARIO VILLALBA—Silkscreen and overlays of painted abstractions in diptychs and triptychs, thru 10/2. Cowles, 420 W. Broadway (925-3500).

LISA ZWERLING—Small watercolors plus two large narratives including an assassination, 10/1-20. First Street, 386 W. Broadway (226-9011).

Other

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

HY BUSCH/JOHN MILEY—Landscapes of Wales, Ireland, and England, by both.10/3-23. Pellicone, 47 Bond (475-3899).

LINA BELLE KELEMAN/KAREN LUKAS—Drawings by both. Thru 10/9. Condesco/Lawler, 119 W. 25th (741-2377).

DIANNE MARTIN/JOHN SILVER—Detailed pastel drawings of clothing/Complex metaphysical oils. 9/28-10/17. Noho, 542 LaGuardia Pl. (473-9619).

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," thru 10/23. Grey, NYU, 33 Washington Pl. (598-7603).

RICHARD NONAS—Multi-media using words, photos, books, sculpture, thru 10/16. Franklin Furnace, 112 Franklin (925-4671).

MARION RANYAK/JANET SHAFNER—Painterly realism by both. Thru 10/17. Kaber, 900 First (308-2040).

DAN RIZZIE—Constructed abstractions, thru 11/6. Delahunty, 291 Church (226-2519).

SHINOHARA—Paintings, sculpture inspired by Japanese and American cartoons, ghost stories, thru 10/10. Japan House, 333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30.

ANDREW STASIK—New collages, thru 10/2. Fields, 60 Grand (966-5533). Tues.-Fri. 2-6, Sat. 11-6.

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). New abstractions by Ryman, Tuttle, Twombly, thru 10/9.

DEL RE—41 E. 57th (688-1843). Baziotes, Dubuffet, Gorky, Miró, thru 10/2.

ESMAN—29 W. 57th (421-9490). From the Russian constructivists Rodchenko, Malevich, Popova to Kline, Frankenthaler to Bellany, Feinberg, thru 10/9.

GRAND CENTRAL—24 W. 57th (867-3344). "Tonalism," the American landscape from 1880 to 1915, thru 10/15.

HABER THEODORE—29 W. 57th (752-3338). Barr, Harman, Koursaros, Weinstein, thru 10/2.

HEIDENBERG—50 W. 57th (586-3808). Botero, Moore, Natkin, Nevelson, thru 10/16.

LUMBARD—38 E. 57th (421-3494). "Summer" in wall sculpture, paintings, thru 10/30.

MIDTOWN—11 E. 57th (758-1900). Bishop, Cadmus, Prestopino, Varga, thru 10/2.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries designed by deKooning, Lichtenstein, Lindner, Noland, Youngerman, thru 10/19.

PACE EDITIONS—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, thru 10/18.

PROTETCH—37 W. 57th (838-7436). Buildings and drawings by Brown, Rauch, and Venturi, thru 10/14.

TOUCHSTONE—29 W. 57th (826-6111). Ten years of artists who have exhibited here, thru 10/2.

ZABRISKIE—29 W. 57th (832-9034). Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand, thru 10/30.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Prints by the 14th Street School, Bishop, Marsh, Miller, 10/4-30.

ACA AMERICAN INDIAN ARTS—25 E. 73rd (861-5533). Southwest Indian baskets, thru 10/9.

ACQUAVELLA—18 E. 79th (734-6300). Three English artists including delicate fish by Dowson, thru 10/16.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Wed.-Sat. 12-5. New dimensions in Scandinavian architecture, thru 10/16.

ARMAN—817 Madison (570-2700). Appel, Bechara, Buonagurio, Elrod, thru 10/2.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. An invitational including Edlich, Klement, Hudson, thru 10/8.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Women of the Americas including Benglis, Gonzalez, Graves, Modiano, Nevelson, Okumura, Sanin, thru 10/17.

CHRISTIE'S—799 Madison (535-4422). Woodcuts by Amano, Baynard, Chase, Summers, Welliver, thru 10/16.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Paintings and sculpture made in New York City by four contemporary Germans, thru 10/9.

GRAHAM—1014 Madison (535-5767). Mon.-Fri. 10-5. "Pertaining to Boston," with Benson, Hunt, LaFarge, Vedder, thru 10/8.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Glass: The Frozen Liquid, thru 10/2.

LABOETIE—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, thru 10/15.

LINDGREN—575 Madison (838-3943). Mon.-Fri. 10-6. Four women including pastels by Martin, realist oils by Stedman, thru 10/16.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Landscapes by Crane, Inness, Martin, Wyant, thru 10/2.

MERRIN—724 Fifth (757-2884). Ancient fabrics from Egypt and Peru, thru 10/15.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, 10/1-11/13.

SIEGEL—29 E. 73rd (288-9200). "Purism" by Andre, Highstein, Resnick, Smith, thru 10/9.

STANDARD CHARTERED BANK—299 Park at 47th (581-1680). Mon.-Fri. 9-3. Viking art and archaeological artifacts excavated in York and London, England, thru 10/1.

Soho

ATLANTIC—458 W. Broadway (228-0944). 31 artists from Washington, D.C., 9/28-10/17.

BONLOW—150 Greene (925-4482). Solitary figures in landscapes by Kaks, India-rubber sheeting sculpture by Englund, both from Sweden, thru 10/2.

CALDWELL—383 W. Broadway (966-6500). Barth, Langager, Ohlson, thru 10/2.

CARLSON—33 Bleecker (674-2070). Mon.-Fri. 9:30-5. Fresco transfers by Ciarlo, fiber constructions by Hamilton, sculpture by Hoffman, thru 10/1.

CASTELLI—142 Greene (431-5160). 25 years of Leo Castelli and his artists, thru 10/9.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.

HOFFMAN—429 W. Broadway (966-6676). Brady, LaNoue, Nice, Sarkisian, thru 10/6.

LITZ—153 Mercer (431-1990). "The Erotic Impulse" by Bourgeois, Hockney, Neel, Samaras, thru 10/6.

SEMAPHORE—462 W. Broadway (228-7990). Paper by Dickson, Dwyer, Santos, thru 10/5.

SHAFRAZI—163 Mercer (925-8732). Baechler, Cutrone, Haring, Lasker, 10/1-25.

SOHO CENTER—114 Prince (226-1995). Goodman, Kawai, Sanfilipo, and Yang, thru 10/2.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women, thru 11/10.

THORP—419 W. Broadway (431-6880). Barth, Fischl, Kaplan, Kiff, True, thru 10/2.

22 WOOSTER—(431-6445). Members, thru 10/2.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Costa, Mavroudes, and Tolkoff, thru 10/10.

Other

ARTISTS SPACE—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascatello, Rumm, thru 10/30.

BOUCKAERT—100 Hudson (925-6239). "Allover" abstractions by Carlson, Johns, Saret, Wagner, thru 10/2.

CORK, Avery Fisher Hall, Lincoln Center Plaza (929-6688). Mon.-Sat. 10-10p.m., Sun. 12-10p.m. Drawings of dance by Barnet, Egan, Mosley, Searles, Valerio, thru 10/5.

DANCE THEATER WORKSHOP—219 W. 19th (691-6500). Mon.-Fri. 11-5. Costumes, posters, flyers from 1949 to now by Charlip, 9/29-11/28.

DISTRICT 1199 CULTURAL CENTER—310 W. 43rd (582-1890). Swedish graphics dealing with labor and social issues, thru 10/31.

EKSTROM—417 E. 75th (988-8857). Gallery artists, thru 10/16.

FOUNDATIONS—80 Warren (233-5376). Sculpture by Friedman, Scott, and Temkin, thru 10/6.

GLASSMASTERS GUILD—621 Avenue of the Americas (924-2868). Contemporary American glass, thru 10/17.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6. Art glass from Sweden, 10/1-23.

PRICE—26 W. 75th (580-9734). Wed.-Thurs. 6-9p.m., Sat. 12-6. Incised copper, galvanized steel with painted surfaces by Floeter, cast paper and fiberglass wall reliefs by Lieberman, black-and-white drawings by Neher, thru 10/30.

SPACED—165 W. 72nd (787-6350). Tues.-Sat. 12-5. British and European architectural drawings from the 18th through the 20th century, thru 10/2.

WESTBETH—55 Bethune (593-6434). Thurs.-Sun. 12-6. Expressionistic still lifes by Osman, formed steel sculpture by Segar, others, thru 10/4.

Photography

LOU BERNSTEIN—Whales, sharks, underwater life, thru 10/16. Ledel 168 Mercer (966-7659).

KELLY CAMPBELL—A statement about color, thru 10/10. Visual Arts, 135 Wooster (598-0221). Tues.-Sun. 11-6.

CENTRAL FALLS—478 W. Broadway (533-9481). Painted photos of *Saturday Night Live* cast members from 1975 to 1981, by Baskin, thru 10/3.

BRUCE DAVIDSON—New York subways and riders in color, thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

ROBERT DISRAELI—The 30's including portraits of Davis, Marin, and Zorach, thru 10/22. Pfeifer, 825 Madison (737-2055).

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques, 9/28-11/27. Freidus, 158 Lafayette (925-0113).

GISELE FREUND—Portraits of literary figures Joyce, Williams, Woolf, Sartre, thru 10/8. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

RUSSELL LEE—1935 to 1961 in the small towns of America, thru 10/23. Witkin, 41 E. 57th (355-1461).

L. KINSMAN MARSHALL—Ambiguities in animate and inanimate subjects, thru 10/2. Photographics Unlimited, 43 W. 22nd (581-9670). Mon.-Fri. 1-8pm, Sat. 1-7pm, Sun. 1-9pm.

JOHN MILISENDA/LYNN SAVILLE—A portrait of his naked family/Night light. Thru 10/8. Arsenal, Central Park at 64th and Fifth (360-8141). Mon.-Fri. 9:30-4:30.

IRVING PENN—Recent still life, thru 10/2. Marlborough, 40 W. 57th (541-4900).

PHOTOCOLLECT—740 W. End (222-7381). Tues., Wed., Fri., Sat. 1-5 Czech photographers including pictorial landscapes, still lifes by Sudek, from the 20's to the 60's, thru 10/16.

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.

EUGENE RICHARDS—Documentary studies of the Arkansas Delta and Dorchester, Massachussetts, thru 10/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

BARRY SEIDMAN—Brown paper bags and fruit, thru 10/16. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

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ART

RAVINDRA SHUKLA—*Street vendors of Bombay*, thru 10/11. St. John The Divine, 1047 Amsterdam (678-6900).

LEE SIEVAN—Maurice Sievan from 1933 to 1980, thru 10/18. Camera Club of NY, 37 E. 60th (223-9751).

AARON SISKIND—Harlem from 1932 to 1940, 9/30-10/31. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4.

WOLF—30 W. 57th (586-8432). Painters and sculptors behind the camera including Brancusi, Degas, Eakins, Pearlstein, Samaras, thru 10/9.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan; 10/7-1/2.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Hail Leviathan! An Exhibition of The Forbes Whaling Collection; thru 10/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. The White, Allom Library Model; thru 10/3.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, *highlighting man's achievements at sea, in the air,* and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru Winter '83... Max Weber: American Modern; 10/5-1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; 9/28-2/27.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; *seniors and students 50 cents; free* Tues. eve. A Prairie Vision - The World of Olof Krans; 9/29-1/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... Art is Big: Contemporary Native American Art; thru 10/3... So The Spirit Flows; thru June '83.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... **Theatre Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... The Clockwork Concerto: Scott Nemtzow; thru 12/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. A Scandinavian View: Ecology and Poetry in Nordic Printmaking; thru 10/10... Samuel F.B. Morse: Educator and Champion of the Arts in America; thru 11/18... Fragments of Invention: The Sketchbooks of Le Corbusier; thru 10/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru 1/16... Rockwell Kent: A Centennial Tribute; thru Nov. **Library at Lincoln Center**, 111 Amsterdam Ave. Closed Sun. Japanese Performing Arts in Surimono; thru 10/4.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Flights of Fantasy; thru 11/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Ritual and Myth: A Survey of African American Art; thru 11/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... New American Art Museums; thru 10/10... Block Prints; thru 11/7... Milton Avery Retrospective; thru 12/5.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/30 at 10 & 2: American 19th and 20th Century Watercolors, Drawings, Paintings, and Sculpture. On view from 9/25. 10/2 at 10: Fine American Furniture, Silver, and Decorative Arts. On view from 9/25. **East**, 219 E. 67th St. (570-4141). 9/28 at 10: Furniture, Decorative Objects, Paintings, and Rugs. On view from 9/24. 9/29 at 10: 19th and 20th Century Paintings, Watercolors, and Drawings. On view from 9/24.

PHILLIPS—406 E. 79th St. (570-4830). 9/30 at 10: English & Continental Furniture, Decorations, Oriental Rugs, European Ceramics, Glass, & Wedgwood. On view from 9/25. 10/1 at 10: Rare Books, Autographs, and Photographs. On view from 9/25. 10/2 at noon: Militaria, Lead Soldiers, and Military Miniatures: On view from 9/25.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 9/29 at 10:15 & 2: Sotheby's General Sale. On view from 9/23.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W 43rd St. (840-2824)

Concerts

Monday, September 27

CHORUSES OF THE WORLD—Choruses from nine countries perform separately and together in a multitude of languages and styles. Avery Fisher Hall at 8. $5-$8.

JOHN STENSON, tenor. James Leed's *Two Songs for Autumn* and Noel DaCosta's *Dream Thoughts;* also works by Bach, Scarlatti, Beethoven. Merkin Concert Hall at 8:30. $10.

JAMES OSTRYNIEC, oboist/**PHILIP MANWELL,** organist. Music of Krebs, Hertel and Telemann. St. Paul's Chapel, Broadway and Fulton St. at 12:10. Free.

Tuesday, September 28

NEW YORK PHILHARMONIC—Zubin Mehta, conductor; soprano Shirley Verrett; New York Choral Artists. Tower's *Sequoia;* Berlioz's Excerpts from *The Trojans;* Mussorgsky-Ravel *Pictures at an Exhibition.* Avery Fisher Hall at 7:30. $6-$22.

DEBORAH HOFFMAN, harpist. Lully's *Courante, Air Tendre* and *Gigue;* C.P.E. Bach's Sonata in G Major; Casella's Sonata, Debussy's *La Fille aux Cheveux de Lin;* Ravel's *Empress of the Pagodas;* Joel Hoffman's *Sonata* (premiere). Merkin Concert Hall at 8. $6.

CHARLES GUNN, harpsichordist. Music of C.P.E. Bach, Rossi, Couperin, Handel, Scarlatti. Carnegie Recital Hall at 8. $5.

JAIME LAREDO, violinist/**STEPHEN BURNS,** trumpeter/**LOREN GLICKMAN,** bassoonist/**JONATHAN HAAS,** percussionist/**KIM KASHKASHIAN,** viola/**JULIUS LEVINE,** double bassist/**DANIEL PHILLIPS,** violinist/**SHARON ROBINSON,** cellist/**MICHELLE ZUKOVSKY,** clarinetist. Mozart's *Clarinet Quintet in A Major* and Stravinsky's *L'Histoire du Soldat* (with Bil Baird's Marionettes). 92nd St. Y at 8. $8.50, $9.50, $10.50.

ORION WIND QUINTET—Music of Danzi, Bozza and Carter. Trinity Church, Broadway at Wall St., at 12:45. Free.

SOLISTI NEW YORK—Ransom Wilson, conductor; violinist Eric Wyrick. Music of Handel, Copland, Mozart, Albinoni. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5 donation.

Wednesday, September 29

JAIME LAREDO, violinist, others. See 9/28.

DAVID TANENBAUM, guitarist. Works by Bach, Hans Werner Henze, Walton. Merkin Concert Hall at 8. $6.

ELIZABETH HODES, soprano/**ROBERT BECKER,** baritone/**LAWRENCE HILL,** pianist. Music of Purcell, Poulenc, Menotti, Lehar. St. Bartholomew's Church, 50th St. and Park Ave., at 1. Free.

WINDMILL—A woodwind ensemble. Citicorp Center Market at 6. Free.

JONATHAN SHAMES, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, September 30

NEW YORK PHILHARMONIC—Zubin Mehta, conductor; soprano Montserrat Caballe. Brahms's *Tragic Overture;* Handel's "Se pieta di me non senti" from *Guilio Cesare;* Berlioz's *Death of Cleopatra;* Szymanowski's *Concerto Overture in E Major, Op. 12;* Donizetti's "Vivi ingrato a lei d'accento" from *Roberto Devereux;* Bellini's "Oh! quante volte" from *I Capuleti e i Montecchi;* Rossini's "Tanti affetti in tall momento" from *La Donna del Lago.* Avery Fisher Hall at 8. $6-$22.

LAURENTIAN CHAMBER PLAYERS—Raffael Adler, conductor; harpichordist Edward Brewer; flutist Gerardo Levy; oboist Ronald Roseman; soprano Catherine Rowe; cellist Michael Rudiakov. Telemann's Trio Sonata in E minor from *Musique de Table;* Ginastera's *Duo for Flute and Oboe;* T.S. Eliot's *The Waste Land,* with music by Anthony Burgess (N.Y. premiere). Merkin Concert Hall at 8. $8, $10.

RICKY 4ORD QUARTET—Jazz. Carnegie Recital Hall at 8. $6, $8.

VERA AUER JAZZ QUARTET—Citicorp Center Market at 6. Free.

EVELYN POLK, pianist. A program of works by Beethoven and Brahms. Symphony Space at 8. $4.

SALLY SANFORD AND CAROL WILSON—An evening of baroque duets for two sopranos, featuring works by Monteverdi, Purcell and Bernier. Cathedral of St. John the Divine, Amsterdam Ave. at W 112th St., at 8. $7.

STEVE REICH AND MUSICIANS—Post-modernist music. Works to be performed include *Variations for Winds, Strings and Keyboards,* and *Tehillim and Vermont Counterpoint.* (world premiere). Brooklyn Academy of Music at 8. $8-$18.

SERGIU SCHWARTZ, violinist/**JULIAN RODESCU,** cellist/**REMY LOUMBROZO,** pianist. Haydn's *Trio in F* and Shostakovich's *Trio in D.* Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 8. $6.

JETHRO TULL—Rock music. Byrne Meadowlands Arena, E. Rutherford, N.J. (201-778-2888) at 7:30. $10.50, $12.50.

GLADYS KNIGHT AND THE PIPS—Rhythm and blues. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $11.50.

Friday, October 1

LOU RAWLS—Carnegie Hall at 8. $12.50, $15, $17.50, $20.

NEW YORK PHILHARMONIC—Avery Fisher Hall at 2. See 9/30.

DAVID ZIEGLER, classical guitarist. Carnegie Recital Hall at 8. $6.

DOC CHEATHAM AND WARREN VACHE, JR., jazz trumpeters. New School, 66 W 12th St. (741-5667) at 6. $6.

SYLVAN WIND QUINTET—Unionjack music from England. St. Peter's Church, 54th St. and Lexington Ave., at 8. $6.

VINNIE KNIGHT & THE NEW ORLEANS STOMPERS—Jazz. Citicorp Center Market at 6. Free.

REV. KARL D. LAIRD, S.J., baritone/**SUSAN R. MANOFF,** pianist. Works by Schubert, Mozart, Ravel and Stephen Foster. St. Joseph's Church in Greenwich Village, 371 Sixth Ave. (741-1274) at 8. $7.50, $10, $12.50.

STEVE REICH AND MUSICIANS—Post-modernist music. Compositions to be performed include *Octet, Six Pianos, Music for 18 Musicians* and *Vermont Counterpoint* (world premiere). Brooklyn Academy of Music at 8. $8-$18.

GLADYS KNIGHT AND THE PIPS—See 9/30. $12.75, $13.75.

P.D.Q. BACH—A musical spoof on the life and times of J.S. Bach's forgotten son. John Harms Englewood Plaza, 30 N. Van Brunt St., Englewood, N.J. (201-567-5797) at 8. $12.

Saturday, October 2

LOU RAWLS—See 10/1.

NEW YORK PHILHARMONIC—See 9/30.

CHICK COREA—Beacon Theater, 74th St. and Broadway (874-1717) at 8. $11.50, $13.50.

FITZWILLIAM QUARTET—Works by Haydn, Faure, Beethoven. Metropolitan Museum at 8. $6.

BO YOUNG KIM, soprano. Carnegie Recital Hall at 8:30.

MAXINE SULLIVAN AND TRIO—Jazz. Citicorp Center Market at 8. Free.

ANGELA D'ANTUONO, soprano/**GORDON JEPHTAS,** pianist. Music of Bellini, Rossini, Wolf-Ferrari, Verdi. Casa Italiana, 1161 Amsterdam Ave. (280-8040) at 7. $5.

ANDREW BOLOTOWSKY, flutist/**BARBARA HELD,** flutist/**SUSAN STENGER,** flutist. A concert for three flutes with works by Boismortier, Hook, Dussek, Rossini. Tompkins Square Library, 331 E. 10th St., at 2. Free.

G.S. SACHDEV, flutist. Universalist Church, 76th St. and Central Park West (969-7911) at 7:30. $7.

STEVE REICH AND MUSICIANS—See 9/30.

INTIMATE P.D.Q. BACH—A spoof of classical music. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8211), at 8. $8, $10, $12.

GLADYS KNIGHT AND THE PIPS—Rhythm and blues. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533) at 6:30 and 10:30. $12.75-$13.75.

Sunday, October 3

AMERICAN SYMPHONY ORCHESTRA—Giuseppe Patane, conductor. Prokofiev's *Classical Symphony;* Shostakovich's *Symphony No. 9;* Tchaikovsky's *Symphony No. 5.* Carnegie Hall at 3. $6-$12.50.

I MUSICI—Music of Vivaldi. Carnegie Hall at 8. $8-$15.

BEVERLY PUGH, flutist. Works by Blavet, Faure, Doppler, Kreutzer. Avery Fisher Hall at 3. $5, $7.50, $10.

BRIAN SCHWEICKHARDT, clarinetist. Works by Devienne, Wyner, Loy, Brahms. Merkin Concert Hall at 3. $6.

FREDERICK SWANN, organist. Music of Alain, Eben, Franck, Buxtehude, Mendelssohn. Park Avenue Christian Church, 1010 Park Ave. at 85th St. (288-3246) at 2:30. $3.

DANIEL POCIERNICKI, tenor/**PASQUALE BIANCULLI,** guitarist. Third Street Music School Settlement, 235 E. 11th St. (777-3240) at 3. Free.

ALISON DEANE, pianist/**ARTURO DELMONI,** violinist/**RICHARD LOCKER,** violoncellist. Music of Beethoven. St. Stephen's Church, 120 W. 69th St. at 3. $5.

ST. THOMAS CHOIR—Music of Murchie, Candlyn. St. Thomas Church, Fifth Ave. and 53rd St., at 4. Free.

DANIEL HURSEY, organist. Music of Stanley, Bach, Haydn, Reger, Messiaen. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

EDDIE BONNEMERE AND THE CAPITAL UNIVERSITY JAZZ PROFESSORS—Jazz vespers. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 5.

CHAMBER JAZZ QUINTET—St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 7. $2 donation.

PETER THOMAS, pipe organist. All Saints' Church, 129th St. and Madison Ave. (534-3535) at 2:30. Free.

STEVE REICH AND MUSICIANS—See 10/1 At 2.

PETER COREY, guitarist. Works by Bach, Barrios, Guiliani, Rodriguez. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 1. $6.

SERGIU SCHWARTZ, violinist, others. At 4. See 9/30.

BADINAGE—Music of Love and War with 18th-century instruments. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055), at 3. $13.

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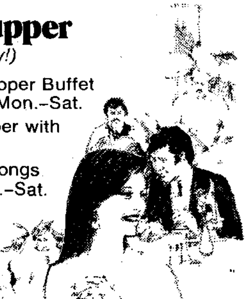

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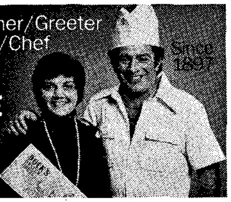

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MUSIC & DANCE

GLADYS KNIGHT AND THE PIPS—At 7:30. See 10/2.

Opera

METROPOLITAN OPERA
At the Metropolitan Opera House.

MON., 9/27 AT 8: Mussorgky's *Boris Godunov,* Conlon conducting; with Talvela, Dunn, Nagy, Plishka, Gramm, Ochman. 9/28 at 8: Ponchielli's *La Gioconda,* Patané conducting; with Marton, Baglioni, Berini, Domingo, MacNeil, Furlanetto. 9/29 at 7:30: Strauss's *Der Rosenkavalier,* Levine conducting; with Te Kanawa, Troyanos, Blegen, Moll, Pavarotti, Hammond-Stroud. 9/30 at 8: Verdi's *La Forza del Destino, Levine conducting; with Mitchell, Giacomini, Milnes, Jones, Bacquire, Giatitti. 10/1 at 8: Mussorgsky's Boris Godunov,* Conlon conducting; with Talvela, Cornell Nagy, Plishka, Gramm, Ochman. 10/2 at 2: Ponchielli's *La Gioconda,* Patané conducting; with Savova, Baglioni, Berini, Domingo, MacNeil, Furlanetto. 10/2 at 7:30, Strauss's *Der Rosenkavalier,* Levine conducting; with Te Kanawa, Moll, Conrad, Frank, Best, Vernon, Courtney.

New York City Opera
At the New York State Theater

THRU NOV. 14—Wed. 9/29 at 8: Cherubini's *Medea,* Weise conducting; with Galvany, Shane, Marsee, Wagner, Dworchak. 9/30 at 8: Puccini's *Madama Butterfly* with Haddon, Kim, Cole, Titus, Keene, Corsaro. 10/1 at 8: Gluck's *Alceste,* Leppard conducting, Macdonald directing, scenery by Ming Cho Lee with Harper, Garrison and Eichorn. 10/2 at 2: Puccini's *Tosca,* Le Selva conducting; with Sundine, Calleo, Hale. 10/2 at 8: Mozart's *The Magic Flute,* Wendelken-Wison conducting with Hynes, Shane, Pelle, Cole, Titus, Cross. 10/3 at 1: Bizet's *Carmen;* with Marsee, Christos, Trussel, Diaz, Salesky, Auerback. 10/3 at 7: *Verdi's La Traviata, Ferden conducting;* with Vaness, Garrison, Stone.

Other

DON GIOVANNI, by *Mozart.* Amato Opera, 319 Bowery (228-8200). 10/2, 10/8, 10/9, 10/16 at 7:30; 9/26, 10/3, 10/17 at 2:30. $7.

PIRATES OF PENZANCE, by the New York Gilbert & Sullivan Players, Symphony Space 10/2 at 3 and 8; 10/3 at 2 and 7. $7-$12.

OPERATIC CONCERT, by Regina Opera Theatre singers. Arias, duets, and scenes. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 10/3 at 4. Free.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Herbert's *Mlle. Modiste.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

Dance

ATMA DANCE COLLECTIVE, *Floating Dances,* with Catlin Cobb and Reuben Edinger. Brooklyn Music Barge, on the East River, near the Brooklyn Bridge. (856-9113). 9/29 at 7:30 & 10. $5.

COMMOTION DANCE COLLABORATIVE, *The Great Changing Woman,* conceived by Barbara Jo Fleming, an evening-length work. Open Gate Theater, 29th St. E. of 1st Ave. (924-0077). 9/30, 10/3, 7-10. $4.50.

SUSAN DIBBLE & COMPANY, *Dibbledance,* a retrospective of her works. Ohio Space, 59 Greene St. (499-0726). 9/29-10/2 at 8, Sat. also at 2. $5.

YVES MUSARD DANCES GREEN, A solo performance with score by Zev. P.S. 122, Performing Space, 1st Ave. & 9th St. (477-5288). 10/1-3 at 9. $5.

MARLEEN PENNISON AND DANCERS, *The Illustrated Version: Condensed Collected Works.* Tribeca Studio, 117 Hudson St. (966-0978). 10/2, 9 & 16 at 8; 10/3, 10 & 17 at 1. $5.

PILAR RIOJA SPANISH DANCE COMPANY—A living anthology of Spanish dance—regional, flamenco, and classical. Gramercy Arts Theater, 138 E. 27th (889-2850). Thru 10/10; Wed.-Sat. at 8, Tues. at 7, Sun. at 3. $6-$8.

RIVERSIDE DANCE FESTIVAL, Matthew Nash: *Elements of Style,* 10/1 at 8, 10/2 & 3 at 2. . . Charles Moore Dance Theater, with African, Caribbean, and American works, 9/29, 30, 10/2 & 3 at 8. Riverside Church, 120th St. & the Drive (864-2929). $6.

DEBRA YAMAKI & KAYTE RINGER, dances choreographed by and for them. Kazuko Hirabayashi Dance Theater, 330 Broome St. (966-6414). 10/1, 2 at 8. $4.

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CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/1, 2, The William Komaiko Trio featuring Dick Sarpola on bass and Vernel Fournier on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 9/28, Dizzy Gillespie & Group. 9/29-10/3, Max Roach. 10/4, Alva Nelson with Apparations. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/30, Margie Adam. 10/1, 2, Ralph Towner & John Abercrombie; The Jan Garbarek Group featuring Eberhard Weber, Bill Frisell and Michael Di Pasqua. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 10/2, Nevard & The Barrelhouse Boys. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/28-10/4, jazz pianist-singer Tania Maria, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 9/27, Some Nerve. 9/28, Out of the Closet. 9/29, The Spoilers. 9/30, Power Trip. 10/1, The Pinch. 10/2, The Bounce. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 9/29, 30, Richard Thompson. 10/1, Mary McCaslin & Jim Ringer. 10/2, Garthwaite, Sorrels, and Hawkins. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/27, 10/4, Bob Cunningham and Bross Townsend. 9/28-10/2, Mindy Lee and Rick Joswick. 10/3, Andy Bey. 10/5-9, Carmen Lundy. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Scott Hardy Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 9/28-10/2, pianist John Bunch with Phil Flanigan on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 9/27, 28, Carmen Lundy Quintet. 9/29-10/1, Chico Freeman Quintet with Clyde Kriner, Cecil McBee, Wallace Rooney, Billy Hart. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 10/9, Mel Torme sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 9/28-10/23, "Margaret Whiting: Hooked on Merman," two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 9/28, B. Willie Smith. 9/29, Doug McCormick. 9/30, LiLi Anel. 10/1, 2, Esther Satterfield. 10/3, Jazz Jam featuring Denny Morouse and friends. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 9/28, Warren Zevon. 9/29, 30, Soutside Johnny and the Asbury Jukes. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 9/27, Widespread Jazz Orchestra. 9/28, 29, Iliani Elias with Randy Brecker, Eddie Gomez. 9/30-10/3, The Seventh Avenue Express with Randy and Michael Brecker, Ron Carter and Lenny White. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/27, Tyranny Pop. 9/28, Transformer. 9/29, Serra Pica Band. 9/30, Marnie Andrews. 10/1, Lorna Warden; Ethyl Eichelberger. 10/2, Adams & McDowell; Brenda Bergman. 10/4, 5, Debbie Whiting. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 10/1,2, Hamiet Bluiett Quintet. 10/5, Afro-Cuban Jazz with Daniel Ponce.

STAR AND GARTER—105 W. 13th St., 242-3166. 9/28, 29, jazz singer Sabrina Carnesi with the Esther Blue Duo. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 9/27, Cedar Walton, Ron Carter, & Billy Higgins. 9/28-10/2, Michael Urbaniak & Ursula Dudziak Quintet. 10/3, Thiago de Mello & Amazon. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 9/28-10/2, Ethel Beatty sings, Tues.-Sat. at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAX—100 W. 72nd St., 799-1554. 9/30, The André Morgan Band. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 9/27, Machito's Big Swing Band with Frank Wess. 10/4, Mongo and La Sensual with trumpet soloist Ted Curson. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 9/27, 10/4, Mel Lewis Big Band. 9/28-10/3, Woody Shaw Quintet. 10/5-10, Phil Woods Quartet. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 9/27-10/2, Hilton Ruiz and Major Holley. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 9/27, Dixie Doughboys. 9/28, Peach Fish Pie. 9/29, Soozie Tyrell and Great Balls of Fire. 9/30, Swing Fever. 10/1, 2, Blackwater. 10/3, Shawn Colvin Band. 10/4, Pearl Studs. 10/5, N.Y. Swing Extravaganza. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 9/27, 28, Simon Nicole and David Swarbrick; Frank Wakefield and Dave Nelson. 9/30, Commander Cody. 10/1, 2, Old Salt. 10/3, 4, New Riders of the Purple Sage; John Bayley. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 9/27-29, Steel Angel. 9/30-10/3, Tom Ruland. 10/4-6, Hi Lonesome. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/27-10/9, comedian-impressionist George Kirby, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. 10/1, 2, magician Levent. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. at 10, comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Background Music

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/2, Joe Barone & Lillyann Carol alternating with the Tommy Furtado Trio, nightly except Sun. 10/4-16, Glen Covington Trio. AE, CB, DC, MC, V.

THE PALACE—110 E. 14th St., 473-4100. New nightclub-cabaret-restaurant in the landmark building that once housed Luchow's. Lively disco nightly from 8 - 4 a.m. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

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Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. 9/28, Ed Dixon. 9/29-10/2, Herb & Potato. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. *"A Night at the Movies"* with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 9/27-10/2, singer Eartha Kitt, Mon-Thurs. at 11, Fri-Sat. at 8:30 and 11. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 9/28-10/2, singer Linda Gerard & Diane Marchal. Nightly at 10:30, Fri. & Sat. at 11:30. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. Thru 10/2, Karen Black. 10/5-9, Phyllis Diller with Karen Mason and Brian Lasser. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona. . .."* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway"*, a musical comedy satire. 9/29, Margaret Montgomery. 9/30, Craig Vandenburgh. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun.. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 9/28, The Nerve. 9/29, singer Christine Lavin. 9/30, Old Friends. 10/4, *Rats*, a musical revue. Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 10/9, pianist Peter Nero Tues.-Sat., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9 AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Thru 10/23, Carleton T. Jones with the John Pizzarelli Quartet, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 10/2, Billy Fellows , Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. 10/4-30, Denise Clemente. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 10/23, Steve Allen in *Seymour Glick Is Alive But Sick* with Erick Devine, Barbara Herman, Stephen Pender and Julie Sheppard. **Grill:** Thru 10/9, pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5-8. Disco from 8:30. 9/27-10/23, Karl & Mary Keller from 9 - 1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkins returns, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/28, Lisa Barnett; Randa McNamara. 9/29, Jeannie Rule. 9/30, Borneman & Greenhouse. 10/1, Julia Kiley. 10/2, Amy Ryder. 10/3, Shannon McLaughlin. 10/4, Dan Brack. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/28-10/2 Ralph Sutton. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 10/2, pianist Hal Schaefer Mon.-Sat. from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Sept. 29

2:06/WQXR-AM/FM—Lully: Suite for Trumpets, Kettle-Drums & Oboes.
3:00/WNCN—Elgar: Qt in e, Op. 83 (Aeolian String Qt).
WNYC—Tenney: 3 Indigenous Songs (Mosko).
5:00/WNCN—F. Couperin: Concert Royal #4 in e (Nouflard, Boulay).
5:06/WQXR-AM/FM—Verdi: La Traviata: *Parigi o cara.*
6:00/WNCN—Hummel: Qnt in E-Flat, Op. 87 (Melos Ensemble).
6:30/WNYC—MacDowell: Suite #2 "Indian" (Hanson).
7:00/WNCN—Beethoven: Songs (Wunderlich, Giesen).
8:00/WNYC—Ginastera: Variaciones Concertantes (Leinsdorf).
8:06/WQXR-AM/FM—Kalinnikov: Sym #2 in A.
9:00/WNCN—Rimsky-Korsakov: Flight of the Bumblebee (Szigeti, Magaloff).
10:00/WNCN—Bach: Violin Cto in E (Beths/Fischer).
11:00/WNCN—Tcherepnin: Brass Qnt, Op. 105 (Annapolis Brass Qnt).
WNYC—Leclair: Trio Sonata in B-Flat (Musica Antiqua, Koeln).

Thu., Sept. 30

2:06/WQXR-AM/FM—Poulenc: Concert Champetre for Harpsichord & Orch.
3:00/WNCN—Handel: Harpsichord Suite #14 in G (Landowska).
WNYC—Cage: Lecture on the Weather (Cage).
4:00/WNCN—Schumann: Album for the Young, Op. 68, #28-43 (Weissenberg).
5:00/WKCR—Opera Topics: 1982 American Opera Auditions.
5:06/WQXR-AM/FM—Ravel: Habanera.
6:00/WNCN—Cherubini: Sym in D (Seipenbusch).
6:30/WNYC—Schubert: Die Schoene muellerin (Wunderlich, Stolze).
7:00/WNCN—Falla: 7 Popular Spanish Songs (D. Oistrakh, Yampolsky).
8:00/WNCN—Marcello: Oboe Cto in d (Holliger/Negri).
WNYC—Vaughan Williams: Sym #5 (Boult).
8:06/WQXR-AM/FM—Beethoven: Piano Cto #1 in C, Op. 15.
10:00/WNCN—Glinka: Russian & Ludmila: Oriental Dances (Svetlanov).
11:00/WNCN—Goetz: Piano Trio in g, Op. 1 (Robbins, Dicterow, Veritch).

Fri., Oct. 1

2:06/WQXR-AM/FM—Purcell: Dido & Aeneas: Suite.
3:00/WNCN—Bach: Brandenburg Cto #1 in F (Harnoncourt).
WNYC—Messiaen: Vingt regards sur L'Enfant Jesus.
5:00/WNCN—Schumann: Piano Qt in E-Flat, Op. 47 (An die Musik).
5:06/WQXR-AM/FM—Chopin: Mazurka #47 in a, Op. 68.
6:30/WNYC—Exploring Opera: Verdi & Schiller.
7:00/WNCN—Chopin: Etude in G-Flat, Op. #5 (Horowitz).
7:30/WNYC—Rossini: *The Barber of Seville* (Zimmermann, Duesing, Raffanti, Fissore, Siepi/Meltzer).
8:00/WNCN—D. Scarlatti: Harpsichord Sonatas (R. Casadesus).
8:06/WQXR-AM/FM—Reger: Romantic Suite, Op. 125.
9:00/WNCN—Prokofiev: Romeo & Juliet, Op. 64: Suite #1 (Muti).
11:00/WNCN—D. Scarlatti: Harpsichord Sonatas (Gould).

Sat., Oct. 2

10:00 a.m./WNCN—Mozart: Sym #34 in C (Marriner).
WNYC—Vladimir Horowitz, pianist.
11:00 a.m./WNCN—Ernst: Violin Cto, Op. 23 (*Rosand/Froment*).
12:00/WNCN—Rossini: Strings Sonata in D (I Musici).
WNYC—Gould: Housewarming (Fleisher/Comissiona). *Baltimore Sym Orch* Gala Inaugural Concert in the new Jospeh Meyerhoff Sym Hall.
1:00/WNCN—Barber: Medea's Meditation & Dance of Vengeance, Op. 23a (*Watts/Kojian*).
2:06/WQXR-AM/FM—Puccini: Turandot.
3:00/WNCN—Kodaly: Hary Janos: Suite (Dorati).
4:00/WNCN—Haydn: Piano Sonata #37 in E (McCabe).
5:06/WQXR-AM/FM—Sullivan: Victoria & Merrie England, Ballet Suite #1.
6:00/WNCN—Dukas: La Peri (Ansermet).
6:30/WQXR-AM/FM—Rosenmueller: Sonata *a cinque, #12 in d.*
7:00/WNCN—Szymanowski: Symphonie Concertante for Piano & Orch, Op. 60 (Ekier/Rowicki).
8:06/WQXR-AM/FM—Beethoven: Qnt in E-Flat for Piano & Winds, Op. 16.
9:00/WNCN—Rossini: Il Signor Bruschino (Capecchi, Vinco/Gerelli).
9:06/WQXR-AM/FM—Verdi: Stabat Mater; Te Deum (Chailly).
11:00/WNCN—Schubert: *Auf dem* Wasser zu singen (Yablonskaya).
WNYC—Music by Meredith Monk, Mike Oldfield & others.

Sun., Oct. 3

10:00 a.m./WNCN—Paganini: Grand Sonata for Guitar & Violin in A, Op. 39 (Terebesi, Prunnbauer).
WNYC—Great Musical Collaborations: The Menuhins.
10:06 a.m./WQXR-AM/FM—Salieri: Sinfonia, Il Giorno *Onomastico.*
11:00 a.m./WNCN—F. Couperin: Concert Royal #1 in G (Holliger, Ulsamer, Jaccottet).
12:00/WNCN—Vaughan Williams: Suite for Pipes (Munrow).
1:00/WNCN—Prokofiev: Sym #1 in D, Op. 25 "Classical" (Solti).
3:00/WNCN—Alkan: Etudes in Minor Keys, Op. 39, #1-3 (Smith).
3:06/WQXR-AM/FM—Prokofiev: Violin Cto #1 in D, Op. 19 (*Stern/Mehta*).
5:00/WNCN—Sibelius: Kuolema, Op. 44: Valse triste (Karajan).
5:06/WQXR-AM/FM—A Flock of Flutists: Jean-Pierre Rampal, Julius Baker, Jeanne Baxstresser.
6:00/WNCN—Vierne: Organ Sym #3, Op. 28: Finale (Durufle-Chevalier).
WNYC—Torelli: Sonata a cinque (Burns, Harada, Swensen, Nickrenz, Lesser, Lipkin, Cooper).
7:00/WNCN—Rossini: Semiramide (Sutherland, Horne, Rouleau, Malas/Bonynge).
7:06/WQXR-AM/FM—Beethoven: Cello & Piano Sonata #1 in F, Op. 5
8:00/WNYC—Haydn: Sym #35; Cello Cto #1 *in C (Robinson/* Atherton).
8:06/WQXR-AM/FM—Verdi: Il Corsaro.

Mon., Oct. 4

2:06/WQXR-AM/FM—Rubinstein: Piano Cto #4 in d, Op. 70.
3:00/WNCN—Chavez: Prelude #5 (Rodriguez).
4:00/WNCN—Moscheles: Concertante for Flute & Oboe in F (Nicolet, Holliger/Inbal).
5:06/WQXR-AM/FM—Berwald: Serious & Light Follies.
6:00/WNCN—Liszt: Polonaise #2 in E (Cherkassky).
6:30/WNYC—Griffes: 4 Impressions (Stapp).
7:00/WNCN—Bach: Harpsichord Cto #1 in d (Fischer, Chamber Orch).
8:00/WNCN—The Deller Consort (Lane, Dawson, Deller, Covy-Crump, Bevan, Spencer). Live from WNCN's new performance studio.
WNYC—A Lincoln Center Special/ **Balanchine & Stravinsky:** Genius Has *a Birthday, with* 2 Stravinsky Ballets: Apollo & Orpheus.
9:06/WQXR-AM/FM—Beethoven: Sym #7 in A, Op. 92 (Mentzer/Masur).
9:30/WNCN—Brahms: Variations in D on an Original Theme, Op. 21, #1 (Kalichstein). Recorded at the 92nd St. YM-YWHA.
11:00/WNYC—Rameau: Suite in e (Pinnock).

Tue., Oct. 5

2:06/WQXR-AM/FM—Wagner: Sym in C.
3:00/WNCN—Liszt: Reminiscences de Don Juan (R. Contiguglia, J. Contiguglia).
WNYC—Shostakovich: Later Works by the Russian Composer.
4:00/WNCN—Saint-Saens: Danse Macabre, Op. 40 (Maazel).
5:00/WNCN—Ravel: Menuet antique (Martinon).
5:06/WQXR-AM/FM—Mussorgsky: A Night on Bald Mountain.
6:00/WNCN—Scriabin: Fantasia in a (Zhukov/Yurovsky).
6:30/WNYC—Beach: From Grandmother's Garden (Eskin).
7:00/WNCN—Chopin: *Nocturne in* c-sharp, Op. posth. (Harth, Anschutz).
8:00/WNCN—Forqueray: Pieces de Clavecin: Suite #1 in d (Leonhardt).
WNYC—Vaughan Williams: Folk-Song Suite (Fennell, Eastman Wind Ensemble).
8:06/WQXR-AM/FM—Viotti: Violin Cto #22 in a. **Strauss:** Don Juan.
9:00/WNCN—Delius: Songs of Farewell (Fenby).
9:06/WQXR-AM/FM—Haydn: Sym #88 in G (Furtwangler).
11:00/WNCN—Handel: Oboe Sonata in c, Op. 1, #8 (Roseman, Eddy, Brewer).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Mon,Tue/Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
H Mon/Journey to the Outer Limits
Tue/**Movie:** The Private Eyes

6:25
7 Listen and Learn

6:30
2 Wed-Fri/Captain Kangaroo
Mon, Tue/News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Wed/**Movie:** Journey to the Outer Limits
Thu/**Movie:** Black Beauty
Fri/**Movie:** Pardon Me For Living
S Thu/A Better Place
Fri/Two Dangerous Ladies

7:00
2 Morning
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Fri/**Movie:** The Kid From Not So Big
Mon/**Movie:** The Man Who Loved Bears
S Wed/**Movie:** Young and Free
Thu/**Movie:** The Pinchcliffe Grand Prix

7:30
9 Jim Bakker
11 Pink Panther
H Wed,Tue/Race for the Pennant
S Fri/**Movie:** Heartland
Mon/Wild Babies

8:00
11 MGM Cartoon Festival
Mon/Inside Albany
H Wed/**Movie:** Harry's War
Mon/**Movie:** Circle of Two
Tue/**Movie:** Green Ice
S Tue/**Movie:** The Man Who Loved Bears

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Josie and the Pussycats
H Thu/Video Jukebox
Fri/Inside the NFL
S Wed/The Cancer Confrontation
Thu/Strawberry Ice
Mon/Faerie Tale Theatre

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Flipper
H Thu/Hepburn & Tracy
S Tue/Bobby Vinton

9:30
2 Jokers Wild
5 Dr. Ruth
7 Good Morning New York
11 Gentle Ben
H Fri/Consumer Reports Presents
S Wed,Fri,Mon/Aerobicize
Thu/Showtime's Hollywood

10:00
2 Wed-Fri/One Day at a Time
Mon, Tue/$25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
9 Romper Room
11 Civic Programming
H Wed/Camelot
Thu/**Movie:** The Thirty-Nine Steps
Fri/**Movie:** Arthur
Mon/**Movie:** Lion of the Desert
Tue/**Movie:** Islands in the Stream
S Wed/**Movie:** Tribute to a Bad Man
Thu/**Movie:** North by Northwest
Fri/**Movie:** Affairs of Dobie Gillis
Mon/**Movie:** Three Guys Named Mike
Tue/**Movie:** Athena

10:30
2 Wed-Fri/Alice
Mon, Tue/Child's Play
4 Wheel of Fortune
5 Hour Magazine
7 So You Think You Got Troubles?!
W Wed/**Movie:** Where's Poppa?
Thu/**Movie:** Barbarella
Fri/**Movie:** Never, Never Land
Mon/**Movie:** Spaceketeers
Tue/**Movie:** Memory of Us

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple

11:30
5 My Three Sons
9 In Search of
11 Candid Camera
S Fri/**Movie:** Moscow Does Not Believe in Tears

12 **NOON**
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Thu/Talking Sex. . . With Your Kids
Fri/HBO Magazine
Tue/Teddy Pendergrass in Concert
S Wed/**Movie:** Looker
Mon/**Movie:** First Monday in October
Tue/**Movie:** Mommie Dearest

12:30
2 Young the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Wed/Who Are the Debolts - and Where Did They Get 19 Kids?
S **Movie:** Mommie Dearest

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** Connecticut Yankee in King Arthur's Court (1949). Bing Crosby, Rhonda Fleming.
Thu/**Movie:** I'm All Right, Jack (1960), Peter Sellers, Terry-Thomas.
Fri/**Movie:** The Breaking Point (1950). John Garfield, Phyllis Thaxter. Another version of Hemingway's *To Have and Have Not*; well-acted drama.
Mon/**Movie:** Captain China (1949). John Payne, Gail Russell.
Tue/**Movie:** Lucy Gallant (1955). Jane Wyman, Charlton Heston.
11 700 Club
H Fri/Rich Little
Mon/**Movie:** Harry's War
Tue/**Movie:** Contract on Cherry Street

1:30
2 As the World Turns
5 Wed-Fri/Chico and The Man
H Wed/**Movie:** Tulips

2:00
4 Another World
5 News
7 One Life to Live
11 Magic Garden
H Wed/Consumer Reports Presents
Fri/**Movie:** Tulips
S Wed,Fri,Mon/Aerobicize

2:10
5 Popeye & Friends

2:30
2 Capitol
11 Krofft Superstars
S Wed/**Movie:** Sphinx
Fri/**Movie:** The Man Who Loved Bears
Mon/Jonathan Winters
Tue/Laff-a-Thon

3:00
2 Guiding Light
4 Wed-Fri/CHiPs
Mon, Tue/Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Wed/**Movie:** Looker
Thu/**Movie:** The Irishman
Mon/**Movie:** Circle of Two
S Thu/Stoned
Mon/Faerie Tale Theatre
Tue/Bobby Vinton

3:30
S Fri/**Movie:** Spirit of the Wind

4:00
2 Barnaby Jones
4 Romance Theatre
7 Edge of Night
9 Soap World
Soap World
11 Scooby Doo
13 Sesame Street
H Fri/Teddy Pendergrass in Concert
S Thu/**Movie:** Trilogy
Mon/**Movie:** My Champion
Tue/Mark Twain Theatre

4:30
4 Wed-Fri,Mon/More Real People
Tue/Oh Boy, Babies!
5 What's Happening
7 People's Court
9 Wed/**Movie:** The Secret War of Harry Frigg (1969). Paul Newman, Sylva Koscina.
Thu/**Movie:** Coogan's Bluff (1968). Clint Eastwood, Lee J. Cobb.
Fri/**Movie:** The New Centurions (1972). George C. Scott, Stacy Keach. Unusually well done slice-of-life story of L.A. cops, based on Joseph Wambaugh's novel.
Mon/**Movie:** Some Came Running (1959). Frank Sinatra, Shirley MacLaine. Vincente Minnelli's adaptation of James Jones's novel, an intriguing view of disillusionment in a small Southern town. Part I.
Tue/**Movie:** Some Came Running (1959). Frank Sinatra, Shirley MacLaine. Part II. (See Mon, 4:30 p.m.).
11 Pink Panther
H Wed/Journey to the Outer Limits
S Wed/Mark Twain Theatre

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Thu/**Movie:** Black Beauty
Fri/**Movie:** The Looney, Looney, Looney Bugs Bunny Movie
Mon/**Movie:** The Man Who Loved Bears
Tue/**Movie:** The Private Eyes

5:30
13 Electric Company
H Wed/HBO Magazine
S Thu/**Movie:** Heartbeeps
Fri/Morning's at Seven

Evening, Sept. 29-Oct. 1 and Oct. 4-5

Wed., Sept. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 Brooklyn College Presents

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment
H Race for the Pennant
S Marvin Hamlisch: They're Playing My Song.

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H Yesteryear. . . 1969

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Inside Business Today
31 Up and Coming
S Talk Back to Showtime

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** Gold (1973). Roger Moore, Susannah York. Adventure in a South African gold mine.
11 **Movie:** The Defection of Simas Kudirka (1978). Alan Arkin, Richard Jordan. A Lithuanian sailor jumps ship to freedom.
13 Golden Age of Television
21 All Creatures Great and Small
31 Land Where the Blues Began
H Camelot
N **Movie:** If. . .
S **Movie:** 9 to 5
W **Movie:** The Great Muppet Caper

8:30
5 Carol Burnett

9:00
2 **TV Movie:** Life of the Party: The Story of Beatrice (1982). Carol Burnett, Lloyd Bridges.
4 Facts of Life
5 Merv Show
7 **TV Movie:** Money on the Side (1982). Karen Valentine, Jamie Lee Curtis, Linda Purl.
21 Alfred Hitchcock Presents
31 National Geographic

9:30
4 Family Ties
13 U.S. Chronicle

21 Doctor in the House
W Gallagher

10:00
4 Quincy
5 11 News
7 Dynasty
13 Paper Chase
21 To the Manor Born
31 Odyssey
N **Movie:** Without Anesthesia
S **Movie:** Carry On Emmannuelle

10:30
9 Meet the Mayors
11 Metropolitan Report
21 Butterflies
H *HBO Magazine*
W **Movie:** Zoot Suit

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 *Inside Business Today*

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 *Saturday Night*
13 Masterpiece Theatre: Testament of Youth
21 Captioned News
H **Movie:** Greased Lightning

11:40
S **Movie:** Looker

12 MIDNIGHT
2 **Movie:** Blume in Love (1973). George Segal, Susan Anspach, Marsha Mason.
7 Love Boat
21 Latenight

12:15
N **Movie:** Rock 'n' Roll High School
W **Movie:** The Competition

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

1:00
9 Psychic Phenomena

1:10
7 **Movie:** Gideon of Scotland Yard (1959). Jack Hawkins, Dianne Foster.

1:15
H Rich Little
S **Movie:** Death Valley

1:30
4 11 News
5 Hogan's Heroes

2:00
5 **Movie:** Johnny Come Lately (1943). James Cagney, Grace George. Newspaperman Cagney helps out a small-town editor.
9 Joe Franklin
11 **Movie:** Law of the Lawless (1964). Dale Robertson, Yvonne de Carlo. Fighting lawlessness in post-Civil War Kansas.

2:20
2 **Movie:** Mousey (1973). Kirk Douglas, Jean Seberg.

2:30
4 Uncle Floyd
H **Movie:** Looker

2:45
S **Movie:** Sweet Sugar

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** Joan of Paris (1942). Michele Morgan, Paul Henreid. Well-done WW2 drama about a heroic French woman.

3:30
4 Here's Lucy

3:49
2 **Movie:** Sweet Hostage (1975). Linda Blair, Martin Sheen.

4:00
11 Best of Groucho
H **Movie:** Harry's War

4:04
5 Love American Style

4:10
S The Cancer Confrontation

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Marvin Hamlisch: They're Playing My Song

5:30
9 Morning Stretch
11 Black Conversations

5:45
H Race for the Pennant

Thu., Sept. 30

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
13 Nightly Business Report
31 *Righteous Apples*
H Video Jukebox
S Faerie Tale Theatre

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 **Baseball:** Yankees vs. Cleveland
13 MacNeil/Lehrer
21 Last Chance Garage
31 Tony Brown's Journal
H Inside the NFL
W **Baseball:** Mets vs. Chicago

8:00
2 Magnum, P.I.
4 Fame
5 *PM Magazine*
7 Joanie Loves Chachi
9 **Movie:** Assault on Precinct 13 (1976). Austin Stoker, Darwin Joston. John Carpenter's excellent drama of an isolated police precinct under siege by a youth gang.
13 Fawlty Towers
21 Long Island Speak-Out
31 Blacks, Blues, Blacks
N **Movie:** Melvin & Howard
S Viewer's Choice

8:30
5 Carol Burnett
7 Star of the Family
13 Sneak Previews
H ***Movie:** Rollercoaster*

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
13 **Movie:** The Great Gatsby (1949). Alan Ladd, Betty Field. A racketeer buys a fabulous estate to be near a woman he loved and lost.
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
21 This Old House
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Persuaders
21 Kennedy Center Tonight: A Salute to Duke. With Sarah Vaughan, Max Roach and others.
31 Japan: Living/ Changing Tradition
N **Movie:** The Education of Sonny Carson
S Romance
W **Movie:** Clash of the Titans

10:30
11 Metropolitan Report
13 NacNeil/Lehrer Report
31 *It's Everybody's Business*
H Not Necessarily the News
S To be announced

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Last Chance Garage
31 Focus on Society
H **Movie:** Outland

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 *Nightline*
9 Racing from Roosevelt
11 Saturday Night
13 Paper Chase
21 Captioned News
31 American Story

12 MIDNIGHT
7 Vegas
9 Pitfall
21 Latenight
N **Movie:** Over the Edge
W **Movie:** Men at Work

12:15
S **Movie:** Mommie Dearest

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

12:40
2 McCloud

12:55
H **Movie:** Agency

1:00
9 Psychic Phenomena
H **Movie:** Tulips

1:10
7 **Movie:** Roman Holiday (1953). Audrey Hepburn, Gregory Peck.

1:30
4 11 News
5 Hogan's Heroes

2:00
5 **Movie:** Monsieur Beaucaire (1946). Bob Hope, Joan Caulfield.
9 Joe Franklin
11 **Movie:** Hurricane Smith (1952). John Ireland, Yvonne de Carlo. Romance and riches on a South Sea island.

2:18
2 **Movie:** Thoroughly Modern Millie (1967). Julie Andrews, Carol Channing.

2:30
4 Uncle Floyd
H Inside the NFL
S ***Movie:** Texas Lightning*

3:00
4 Mary Tyler Moore
9 **Movie:** Lucky Luciano (1974). Edmond O'Brien, Rod Steiger. Intriguing story of a Mafia king.

3:30
4 Here's Lucy
7 News
H **Movie:** The Nesting

4:00
4 News
5 Love American Style
11 Best of Groucho

4:15
S **Movie:** Harry's War

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
H Not Necessarily the News

5:30
9 Morning Stretch
11 Open Mind

5:45
H Video Jukebox

Fri., Oct. 1

6:00
2 4 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 Are You Listening

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment
H **Movie:** Pardon Me For Living

6:45
31 News from City Hall

7:00
2 4 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 *Long Island Week in Review*
31 Song of Freedom

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 World's Greatest *Escape Artist*
9 **Baseball:** Mets vs. Phila.
11 **Baseball:** Yankees vs. Boston
13 Washington Week in Review
21 National Geographic
H **Movie:** Arthur
N **Movie:** Passe Ton Bac D'Abord
S **Movie:** Halloween II
W **Movie:** History of the World, Part I

8:30
5 Carol Burnett
7 Making a Living
13 Wall $treet Week

8:40
31 To be announced

9:00
2 Dallas
4 Knight Rider
5 Merv Show
7 Battle of the Network Stars
13 To Die for Ireland
21 **Movie:** Happy Go Lovely
31 Odyssey

9:35
S The Making of Poltergeist

10:00
2 Falcon Crest
4 *Remington Steele*
5 News
13 Great Performances: Moliere
31 Masterpiece Theatre: Testament of Youth
N **Movie:** Handle With Care
H **Movie:** Endless Love
S **Movie:** Private Lessons
W **Movie:** Halloween II

10:30
9 Pitfall
11 News
21 Just Coffee, Toast and John Darling

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Metropolitan Report
13 Dick Cavett
21 Long Island Week in Review

11:30
2 **TV Movie:** Sex and the Single Girl (1979). Susan St. James, Mike Farrell.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Entertainment Tonight
13 **Movie:** The Great Gatsby (see Thu, 9 p.m.).
21 Captioned News

11:40
S 3rd New York Big Laff Off

11:45
W **Movie:** Libertine

12 MIDNIGHT
7 Fridays
11 Saturday Night
21 Latenight
N **Movie:** Loulou

12:10
H **Movie:** Body Heat

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It

12:40
S **Movie:** Altered States

1:00
9 Psychic Phenomena
11 Twilight Zone

1:15
W **Movie:** Any Which Way You Can

1:30
5 America's Top Ten
7 **Movie:** The Seven Year Itch (1955). Marilyn Monroe, Tom Ewell.
11 News

1:48
2 **Movie:** Teenage Lovers (1974). Gary Frank, Glynnis O'Connor.

2:00
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:15
H Robert Klein at Yale

2:30
S **Movie:** Lunch Wagon

3:00
4 Uncle Floyd
5 **Movie:** Fate Is the Hunter (1964). Glenn Ford, Nancy Kwan. Plane crash investigation.
9 **Movie:** Pancho Villa (1972). Telly Savalas, Clint Walker. So-so version of the Mexican revolutionary's adventures.
11 **Movie:** The Angry Red Planet (1960). Gerald Mohr, Les Tremayne.

3:30
4 Mary Tyler Moore

3:35
7 News
H **Movie:** Endless Love

3:40
2 **Movie:** Billy Budd (1962). Robert Ryan, Peter Ustinov.

3:55
7 News

4:00
4 Here's Lucy
S **Movie:** Halloween II

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 New York, New York
H Video Jukebox

SOLUTIONS TO LAST WEEK'S PUZZLES

P	I	O	N	E	E	R	S	■	P	R	O	P	E	R
R	■	V	■	M	■	A	■	R	■	I	■	O	■	A
O	B	E	D	I	E	N	C	E	■	D	E	L	H	I
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R	O	T	O	R	■	H	E	A	D	L	A	M	P	S
A	■	■	■	A	■	■	■	I	■	E	■	A	■	T
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T	■	L	■	I	■	D	■	T	■	U	■	E	■	P
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N	O	Y	A	D	E	■	B	L	U	S	T	E	R	Y

S	S	T	■	■	R	A	F	■	F	E	S	T	A	L	■	D	A	M	S	■
A	L	A	S	T	A	I	R	■	A	V	E	R	S	E	■	A	M	A	N	A
L	A	B	O	H	E	M	E	■	B	O	R	I	S	G	O	D	U	N	O	F
A	V	O	I	R	■	E	O	S	■	L	I	L	A	■	G	A	L	O	O	T
D	E	R	R	O	S	E	N	K	A	V	A	L	I	E	R	■	E	N	T	S
■	■	■	E	W	E	■	■	E	S	E	L	■	■	R	E	C	T	■	■	■
E	R	S	E	■	G	A	M	I	N	■	■	A	V	I	S	O	■	P	L	O
L	I	I	■	E	U	G	E	N	O	N	E	G	I	N	■	C	H	A	O	S
A	G	E	■	M	E	I	R	■	T	E	R	N	S	■	S	O	U	G	H	T
T	O	G	A	S	■	R	I	P	■	R	I	A	■	C	H	A	R	L	E	S
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B	E	R	L	I	N	S	■	O	M	O	■	E	L	I	■	O	S	A	G	E
O	T	I	O	S	E	■	B	O	N	U	S	■	A	M	B	S	■	C	R	Y
S	T	E	W	S	■	M	E	F	I	S	T	O	F	E	L	E	■	C	I	E
S	O	D	■	E	L	A	N	S	■	■	A	N	I	S	E	■	F	I	N	D
■	■	■	R	I	O	T	■	■	M	A	R	S	■	■	N	A	E	■	■	■
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TELEVISION

5:35
- ⑨ **Movie:** Hell's Island (1955). John Payne, Mary Murphy. Payne is after a missing ruby and his ex-girlfriend.
- Ⓢ **Movie:** Moscow Does Not Believe in Tears

Mon., Oct. 4

6:00
- ② ④ ⑦ News
- ⑤ Three's Company
- ⑨ Buck Rogers
- ⑪ Mork & Mindy
- ⑬ ㉑ 3-2-1 Contact
- ㉛ All About TV
- Ⓗ **Movie:** Pardon Me for Living
- Ⓢ Jenny Koo Koo

6:30
- ⑤ WKRP in Cincinnati
- ⑪ Barney Miller
- ⑬ N.J. Nightly News
- ㉑ Photo Show
- ㉛ City Comment
- Ⓗ Yesteryear. . . 1969
- Ⓢ **Movie:** Heartbeeps

6:45
- ㉛ News from City Hall

7:00
- ② ④ News
- ⑤ M*A*S*H
- ⑨ Soap
- ⑪ Jeffersons
- ⑬ Nightly Business Report
- ㉑ Over Easy
- ㉛ Up and Coming

7:30
- ② Muppets
- ④ Family Feud
- ⑤ All in the Family
- ⑦ Day of Disaster
- ⑨ Benny Hill
- ⑪ News
- ⑬ MacNeil/Lehrer
- ㉑ Tony Brown's Journal
- ㉛ Jazzy Women
- Ⓗ Race for the Pennant

8:00
- ② Square Pegs
- ④ Little House on the Prairie
- ⑤ PM Magazine
- ⑦ That's Incredible
- ⑨ **Movie:** My Darling Clementine (1953). Henry Fonda, Linda Darnell. Exquisite John Ford Western, a retelling of the Wyatt Earp saga.
- ⑪ **Movie:** Escape From Bogen County (1977). Jaclyn Smith, Mitchell Ryan.
- ⑬ A Lincoln Center Special: Stravinsky & Balanchine—Genius Has a Birthday!
- ㉑ Undersea World of Jacques Cousteau
- Ⓗ **Movie:** Halloween II
- Ⓝ **Movie:** Wolfen
- Ⓦ **Movie:** First Monday in October

8:30
- ② Private Benjamin
- ⑤ Carol Burnett
- ㉛ Black Music in America

9:00
- ② Bare Essence. Starring Bruce Boxleitner, Linda Evans, Genie Francis. Part I.
- ④ **Movie:** Hopscotch (1980). Walter Matthau, Glenda Jackson.
- ⑤ Merv Show
- ⑦ **Football**
- ㉑ Profile: Long Island
- ㉛ Philip Guston: A Life Lived

9:30
- ⑬ Pursuit of the Marvelous
- ㉑ Friendship Under Sail
- Ⓗ Not Necessarily the News

10:00
- ⑤ ⑪ News
- ⑨ Jennie
- ㉑ To Hope: A Celebration
- ㉛ Mystery
- Ⓗ **Movie:** First Monday in October
- Ⓝ **Movie:** Beau Pere
- Ⓢ **Movie:** Fear No Evil
- Ⓦ **Movie:** Circle of Two

10:30
- ⑪ Metropolitan Report

11:00
- ④ News
- ⑤ M*A*S*H
- ⑨ Madame's Place
- ⑪ Entertainment Tonight
- ⑬ Dick Cavett
- ㉑ Tony Brown's Journal

11:30
- ② News
- ④ Tonight
- ⑤ Starsky & Hutch
- ⑨ Hawaii Five-O
- ⑪ Saturday Night
- ⑬ U.S. Chronicle
- ㉑ Captioned News

11:45
- Ⓗ **Movie:** Endless Love
- Ⓢ **Movie:** Death Valley
- Ⓦ **Movie:** A Nightingale Sang in Berkeley Square

12 MIDNIGHT
- ② **TV Movie:** Baby Come Home (1980). Colleen Dewhurst, Warren Oates.
- ⑦ News
- ⑬ Doctor in the House
- ㉑ Latenight
- Ⓦ **Movie:** Outrageous!

12:15
- Ⓝ **Movie:** The Octagon

12:30
- ④ David Letterman
- ⑤ Mission Impossible
- ⑦ Nightline
- ⑨ You Asked For It
- ⑪ Star Trek

12:40
- ② Columbo

1:00
- ⑦ **Movie:** White Warrior (1961). Steve Reeves, Georgia Moll.
- ⑨ Psychic Phenomena

1:15
- Ⓢ **Movie:** Lunch Wagon

1:30
- ④ News
- ⑤ Hogan's Heroes
- ⑪ News

1:45
- Ⓗ Race for the Pennant

2:00
- ⑤ Best of Midday
- ⑨ Joe Franklin

2:15
- ② **Movie:** The Missing are Deadly (1974). Ed Nelson, Leonard Nimoy.
- Ⓗ **Movie:** Lion of the Desert

2:30
- ④ Mary Tyler Moore
- Ⓢ **Movie:** Harry's War

2:40
- ⑦ News

2:45
- Ⓢ **Movie:** Heartbeeps

3:00
- ④ Mary Tyler Moore
- ⑤ Off the Set
- ⑨ **Movie:** The Brothers O'Toole (1972). John Astin, Pat Carroll. The adventures of Western drifters.

3:30
- ④ Here's Lucy
- ⑤ Black News

4:00
- ⑤ Love American Style
- ⑪ Best of Groucho
- Ⓗ Jonathan Winters

4:30
- ⑪ Abbott and Costello

4:45
- Ⓢ Wild Babies

5:00
- ⑪ Biography

5:30
- ⑪ Focus: New Jersey

5:45
- Ⓢ **Movie:** My Champion

Tue., Oct. 5

6:00
- ② ④ ⑦ News
- ⑤ Three's Company
- ⑨ Buck Rogers
- ⑪ Mork & Mindy
- ⑬ ㉑ 3-2-1 Contact
- ㉛ Women: NY Edition
- Ⓢ **Movie:** Forever Darling

6:30
- ⑤ WKRP in Cincinnati
- ⑪ Barney Miller
- ⑬ N.J. Nightly News
- ㉑ Photo Show
- ㉛ City Comment
- Ⓗ Race for the Pennant

6:45
- ㉛ News from City Hall

7:00
- ② ④ ⑦ News
- ⑤ M*A*S*H
- ⑨ Soap
- ⑪ Jeffersons
- ⑬ Nightly Business Report
- ㉑ Over Easy
- ㉛ Que Pasa U.S.A.?
- Ⓗ Teddy Pendergrass in Concert

7:30
- ② Muppets
- ④ Family Feud
- ⑤ All in the Family
- ⑦ Here's Richard
- ⑨ Benny Hill
- ⑪ News
- ⑬ MacNeil/Lehrer
- ㉑ Profile: Long Island
- ㉛ Tony Brown's Journal

8:00
- ② Bring 'Em Back Alive
- ④ Father Murphy
- ⑤ PM Magazine
- ⑦ American League Championship Series
- ⑨ **Movie:** Green Eyes (1976). Paul Winfield, Rita Tushingham. Evocative drama of a Vietnam vet who returns to Vietnam to find his son.
- ⑪ **Movie:** The Yakuza (1975). Robert Mitchum, Brian Keith. Curious, engaging suspense story of crime in the Orient.
- ⑬ National Geographic
- ㉑ Hard Choices
- ㉛ With Ossie and Ruby
- Ⓗ **Movie:** Islands in the Stream
- Ⓝ **Movie:** Handle with Care
- Ⓢ **Movie:** Halloween II
- Ⓦ **Movie:** Kagemusha

8:30
- ⑤ Carol Burnett
- ㉛ Detroit Black Journal

9:00
- ② Bare Essence, Part II.
- ④ **Movie:** Hard Country (1980). Jan-Michael Vincent, Kim Basinger.
- ⑤ Merv Show
- ⑬ Mystery!
- ㉑ Masterpiece Theatre: Testament of Youth
- ㉛ Humanities Through the Arts

9:30
- ㉛ Understanding Human Behavior

9:35
- Ⓢ The Making of Poltergeist

10:00
- ⑤ ⑪ News
- ⑨ Newark and Reality
- ⑬ Odyssey
- ㉑ Odyssey
- ㉛ Japan: Living/ Changing Tradition
- Ⓗ **Movie:** Body Heat
- Ⓝ **Movie:** The Education of Sonny Carson
- Ⓢ Romance

10:30
- ⑨ Apple Polishers
- ⑪ Metropolitan Report
- ㉛ It's Everybody's Business
- Ⓢ **Movie:** Nijinsky

10:45
- Ⓦ Joe Williams

11:00
- ② ④ News
- ⑤ M*A*S*H
- ⑨ Madame's Place
- ⑪ Entertainment Tonight
- ⑬ Election '82: The League of Women Voters Senatorial Debate
- ㉑ Profile: Long Island
- ㉛ Focus on Society

11:15
- ⑦ News

11:30
- ② Quincy
- ④ Tonight
- ⑤ Starsky & Hutch
- ⑨ Racing from Roosevelt
- ⑪ Saturday Night
- ㉑ Captioned News
- ㉛ American Story

11:45
- ⑦ Nightline
- Ⓦ **Movie:** Adultress

12 MIDNIGHT
- ⑨ Pitfall
- ⑬ Dick Cavett
- ㉑ Latenight
- Ⓗ **Movie:** Tattoo
- Ⓝ **Movie:** The Premonition

12:15
- ⑦ Fantasy Island

12:30
- ④ David Letterman
- ⑤ Mission: Impossible
- ⑨ You Asked For It
- ⑪ Star Trek

12:40
- ② McMillan and Wife
- Ⓢ **Movie:** Mommie Dearest

1:00
- ⑨ Psychic Phenomena

1:25
- ⑦ **Movie:** Black Gunn (1972). Jim Brown, Martin Landau.

1:30
④ ⑪ News
⑤ Hogan's Heroes

1:50
Ⓗ **Movie:** The Nesting

2:00
⑤ **Movie:** The Legend of Loch Ness (1976). The search for the famous monster.
⑨ Joe Franklin
⑪ **Movie:** Magic Town (1947). James Stewart, Jane Wyman.

2:30
④ Uncle Floyd

2:50
Ⓢ Laff-a-Thon

3:00
④ Mary Tyler Moore
⑨ **Movie:** Caxambu (1968). John Ireland, Carol Ohmart. A plane full of crooks and diamonds crashes in the Amazon jungle.

3:10
Ⓢ **Movie:** Halloween II

3:15
⑦ News

3:30
④ Here's Lucy

3:35
Ⓗ **Movie:** Looker

3:59
⑤ Love American Style

4:00
④ News
⑪ Best of Groucho

4:30
⑪ Abbott and Costello

5:00
⑪ Biography
Ⓢ **Movie:** My Champion

5:05
Ⓗ Teddy Pendergrass in Concert

5:30
⑪ Suburban Closeup
Ⓢ Mark Twain Theatre

Weekend, Oct. 2-3

Sat., Oct. 2

6:00
⑤ Patterns For Living
⑪ Barbapapa
Ⓗ **Movie:** The Night the Lights Went Out in Georgia

6:30
② Summer Semester
④ Rebop
⑤ Insight
⑦ News
⑪ Hot Fudge

7:00
② Captain Kangaroo
④ Sonrisas
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Josie and the Pussycats
⑬ Sesame Street

7:30
④ Infinity Factory
⑤ Popeye
⑦ Wildlife Adventure
⑨ Growing years
⑪ MGM Cartoons

8:00
② Speed Buggy
④ Flintstones
⑤ Bullwinkle
⑦ Superfriends
⑨ Christopher Closeup
⑪ Tom and Jerry
㉛ Carrascolendas
Ⓗ **Movie:** The Four Seasons

8:30
② Sylvester & Tweety
④ Shirt Tales
⑤ Laurel and Hardy Laughtoons
⑦ Pac Man
⑨ Apple Polishers
⑪ Robin Hood
㉛ Villa Alegre
Ⓢ **Movie:** Brian's Song

9:00
④ Smurfs
⑤ Little Rascals
⑨ Nine on N.J.
⑪ Big Blue Marble
⑬ Mister Rogers
㉑ Focus on Society
㉛ La Esquina

9:30
② Bugs Bunny/Road Runner
⑤ Gilligan's Island
⑨ Davey and Goliath
⑪ Herald of Truth
⑬ Electric Company
㉛ Mundo Real

10:00
⑤ **Movie:** Marshal of Madrid (1972). Glenn Ford, Edgar Buchanan. Murder, border smuggling and a resurrected Billy the Kid.
⑦ Mork and Mindy
⑨ Dr. Who
⑪ Old Time Gospel Hour
⑬ Nova
㉑ It's Everybody's Business
㉛ Sonrisas
Ⓗ Inside the NFL
Ⓢ **Movie:** Any Which Way You Can

10:30
② Gilligan's Planet
④ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
② Pandamonium
④ Incredible Hulk and the Amazing Spider Man
⑦ Scooby & Scrappy Doo
⑨ All Star Wrestling
⑪ Hee Haw
⑬ Understanding Human Behavior
㉑ American Story
㉛ Humanities Through the Arts
Ⓗ **Movie:** Carbon Copy

11:30
② Meatballs & Spaghetti
⑬ Understanding Human Behavior

12 **NOON**
② Popeye and Olive
④ Jetsons
⑤ America's Top Ten
⑦ Football
⑨ Hardy Boys
⑪ Entertainment This Week
⑬ Vic Braden's Tennis for the Future
㉑ Square Foot Gardening
㉛ Understanding Human Behavior
Ⓢ **Movie:** The Little Dragons

12:30
② New Fat Albert
④ Flash Gordon
⑤ Portrait of a Legend
⑬ This Old House
㉑ Tuned In
Ⓗ **Movie:** Mommie Dearest

1:00
② Black Star
④ NFL Week in Review
⑤ Big Valley
⑨ **Movie:** Western Union (1941). Robert Young, Randolph Scott. Fritz Lang's entertaining Western about the wiring of the nation.
⑪ At The Movies
⑬ Last Chance Garage
㉑ Victory Garden
㉛ Japan: Living/Changing Tradition
Ⓦ Clown White

1:30
② Children's Film Festival
④ Weekly Magazine
⑪ Twilight Zone Hour
⑬ Presente
㉑ Long Island Week in Review

2:00
② To be announced
④ Baseball: An Inside Look
⑤ 6 Million $ Man
⑬ Matinee at the Bijou
㉑ Long Island Speak-Out
㉛ It's Everybody's Business
Ⓢ **Movie:** Key to the City
Ⓦ **Baseball:** Yankees vs. Boston

2:15
④ **Baseball:** Baltimore vs. Milwaukee

2:30
⑪ The Prince and the Pauper

3:00
② Public Hearing
⑤ **Movie:** The Tattoo Dragon. Wang Yu, Samuel Hui. Kung fu action.
⑨ **Movie:** Journey to Shiloh (1968). James Caan, Brenda Scott. Forgettable Civil War drama about young Texans.
⑪ Tom and Jerry
㉑ Sports America
㉛ Focus on Society
Ⓗ **Movie:** The Night the Lights Went Out in Georgia

3:30
② NCAA Today
⑪ Pink Panther
⑬ To be announced

3:45
② **Football**
⑦ Wide World of Sports

4:00
⑪ White Shadow
⑬ To Die For Ireland
㉑ Supersoccer
㉛ American Story
Ⓢ Jonathan Winters

4:30
⑪ Tales of the Unexpected
Ⓢ **Movie:** Brian's Song
Ⓦ History of the World Series

5:00
④ Boys of October
⑤ Mission: Impossible
⑨ Outer Limits
⑪ Chips Patrol
⑬ America's Black Forum
㉑ Sesame Street
㉛ The Taj Mahal
Ⓗ Stevie Nicks in Concert

5:30
④ Mary Tyler Moore
⑬ Open Mind
㉛ Lawmakers
Ⓦ Our Winning Season

6:00
④ News
⑤ Starsky & Hutch
⑨ Racing from Belmont
⑪ Star Trek
⑬ To be announced
㉑ Sneak Previews
㉛ Searchings
Ⓗ **Movie:** The Four Seasons
Ⓢ **Movie:** Sphinx

6:30
④ News
⑨ In Search of
㉑ Guitar With Frederick Noad
㉛ European Journal

7:00
② ⑦ News
④ Prime of Your Life
⑤ Welcome Back, Kotter
⑨ **Baseball:** Mets vs. Phila.
⑪ Dance Fever
⑬ Inside Albany
㉑ Wall $treet Week
㉛ New Voice

7:15
Ⓦ **Movie:** Memory of Us

7:30
② 2 on the Town
④ Glen Campbell Music Show
⑤ All in the Family
⑦ New York People
⑪ Solid Gold
⑬ Lawmakers
㉑ Inside Albany
㉛ A Bayou Legend

8:00
② Walt Disney
④ Diff'rent Strokes
⑤ **Movie:** Operation Pacific (1951). John Wayne, Patricia Neal.
⑦ T.J. Hooker
⑬ War and Peace
㉑ Hard Choices
Ⓗ **Movie:** First Monday in October
Ⓝ **Movie:** The Premonition
Ⓢ What's Up America!

8:30
④ Silver Spoons
⑪ **Movie:** Gentlemen Prefer Blondes (1953). Jane Russell, Marilyn Monroe. Anita Loos' tale of two small-town girls who make it big in Paris.

9:00
② **TV Movie:** Not Just Another Affair (1982) Victoria Principal, Gil Gerard.
④ Gimme A Break
⑦ Love Boat
⑬ **Movie:** Trail of the Lonesome Pine (1936). Fred MacMurray, Henry Fonda, Sylvia Sidney.
㉑ Dance in America: Two Duets. With Peter

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Martins and Jerome Robbins.
31 N.Y.U. Broadcast Lab
S **Movie:** Any Which Way You Can
W **Movie:** Arthur

9:30
4 Love, Sidney
9 Pitfall
11 Odd Couple
31 Women: N.Y. Edition

10:00
4 Devlin Connection
5 News
9 Nine on New Jersey
31 Crisis to Crisis
N **Movie:** Up the Academy
H **Movie:** History of the World-Part I

10:30
5 Black News
9 New York Report
11 News

10:45
13 **Movie:** Spawn of the North (1938). Henry Fonda, George Raft, John Barrymore.

11:00
2 4 7 News
5 **Movie:** Little Murders (1971). Elliot Gould, Marcia Rodd. Noteworthy adaptation of Jules Feiffer's satire of urban life.
9 Paul Hogan
11 Laugh Trax
S **Movie:** Carry On Emmanuelle
W Joel Gray

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt
H **Movie:** Stripes

11:45
2 Sportspeople
7 **Movie:** High Plains Drifter (1973). Clint Eastwood.

12 MIDNIGHT
2 **Movie:** Rooster Cogburn (1975). John Wayne, Katharine Hepburn.
9 Championship Wrestling
11 Best of the Midnight Special
N **Movie:** Without Anesthesia
S **Movie:** Fade to Black
W **Movie:** Private Lessons

12:35
13 Mystery!

1:00
4 Uncle Floyd
9 **Movie:** The Resurrection of Zachary Wheeler (1971). Angie Dickinson, Bradford Dillman.
11 Twilight Zone

1:15
5 **Movie:** The Mephisto Waltz (1971). Alan Alda, Jacqueline Bisset. Witchcraft turns a young man into a famed pianist.

1:30
11 News
H **Movie:** Mommie Dearest
W **Movie:** Strange Behavior

1:50
7 **TV Movie:** Nevada Smith (1975). Lorne Greene, Stella Stevens.

2:00
4 An Evening at the Improv
11 Solid Gold

2:10
2 News

2:15
S **Movie:** Sphinx

2:17
2 **Movie:** The Assassination Bureau (1969). Oliver Reed, Diana Rigg.

3:00
4 Mary Tyler Moore
9 **Movie:** In Search of Dracula (1975). Christopher Lee. Dracula's legend told through film clips.
11 **Movie:** Arabesque (1966). Gregory Peck, Sophia Loren. Stanley Donen's marvelously slick tale of espionage and romance.

3:20
7 News

3:30
4 Mary Tyler Moore

3:45
H **Movie:** Only When I Laugh

4:00
4 Here's Lucy

4:07
S What's Up America!

4:30
2 **Movie:** One of Our Own (1975). George Peppard, Zohra Lampert.
11 Abbott and Costello

5:00
11 Best of Groucho

5:15
S Jonathan Winters

5:30
9 New Age: A Focus on the Older American
11 Biography

5:50
H Stevie Nicks in Concert

Sun., Oct. 3

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street
H **Movie:** The Great Muppet Caper

7:30
2 Drak Pack
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Newark and Reality
11 Frederick K. Price
S **Movie:** Spirit of the Wind

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers
H **Movie:** The Cannonball Run

9:30
4 NFL Week in Review
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
13 Little Women

10:00
4 Positively Black
9 Mass
11 Doctor Snuggles
13 To be announced
21 Sesame Street
S **Movie:** The Hunter

10:30
2 Public Hearing
4 Visiones
7 We're Movin'
9 That's the Spirit
11 Tom and Jerry
13 New Jersey Show

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan and the Green Goddess (1938). Herman Brix (Bruce Bennett), Ula Holt.
7 Page Seven
9 Make Peace With Nature
11 Three Stooges
13 Great Debates
21 **Football:** Syracuse vs. Univ. of Maryland
H **Movie:** Arthur

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** One Night in the Tropics (1940). Bud Abbott, Lou Costello.

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller
13 War and Peace
S **Movie:** Looker

12:15
5 **Movie:** The Curse of Rava(1978). Nicholas Hammond, Theodore Bikel. Spiderman solves the riddle of Rava.

12:30
2 Giants '82/Ray Perkins Show
4 NFL '82
7 Directions

1:00
2 Lorne Greene's New Wilderness
4 **Football**
7 Like It Is With Gil Noble
9 Greatest Sports Legends
11 **Movie:** Easy Come, Easy Go (1967). Elvis Presley, Dodie Marshall. Elvis sings underwater as a navy frogman.
13 Magic World of Marcel Marceau
H HBO Magazine

1:30
2 **Movie:** Who Is the Black Dahlia? (1975). Efrem Zimbalist, Jr., Lucy Arnaz.
9 **Baseball:** Mets vs. Phila.
11 This Week in Baseball
21 Square Foot Gardening
H Camelot

2:00
7 Eyewitness News Conference
13 Reaching Out: A New Perspective for America
21 New York State Teleconference: Reaching Out
S **Movie:** Affairs of Dobie Gillis
W **Movie:** Fighting Texans

2:15
5 **Movie:** The Big Country (1958). Gregory Peck, Jean Simmons.

3:00
11 **Movie:** Cahill: United States Marshall (1973). John Wayne, George Kennedy.
13 Great Performances: Happy Days
21 Supersoccer

3:30
2 NFL Today
S Laff-a-Thon

4:00
2 **Football:** Giants vs. Dallas
4 Mellow Yellow Sportsman 300
9 Country Jamboree
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** The Great Muppet Caper
S **Movie:** Shogun Warriors

4:10
9 Kiner's Korner

4:30
7 Sportsbeat
13 Tony Brown's Journal
31 Lawmakers

5:00
4 Justice and Capital Punishment
5 Kojak
9 Those Amazing Animals
11 **Movie:** Posse (1975). Kirk Douglas, Bo Hopkins. An interesting, cynical Western about a vicious U.S. marshall.
13 U.S. Chronicle
31 Money Makers

5:30
13 Firing Line
21 Six-Gun Heroes
31 European Journal
W Opening Day Madness

6:00
4 7 News
5 **Movie:** Clambake (1967). Elvis Presley, Shelly Fabares. Musical Presley vehicle.
9 Battlestar Galactica
31 All about TV
H **Movie:** The Cannonball Run
S Mark Twain Theatre

6:30
4 7 News
13 Odyssey
21 TV Quarterbacks
31 Searchings
W **Movie:** Tell Me a Riddle

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Madame's Place
11 Entertainment This Week
21 Profile: Long Island
31 Rebop
S Strawberry Ice

7:30
13 Media Probes
21 Matters of Life and Death
31 Rock and Roll Review

8:00
2 Archie Bunker's Place
4 Bob Hope's Star-Studded Spoof of the New TV Season
5 **Movie:** Lady of the House (1978). Dyan Cannon, Susan Tyrell. Bio of San Francisco's Sally Stanford, madam and mayor.
7 Matt Houston
9 Straight Talk
11 Because of you Good Things Happen
13 Nova
21 Mystery
H **Movie:** Body Heat
N **Movie:** Loulou
S **Movie:** Body Heat
W **Movie:** Zorro, the Gay Blade

8:30
2 Gloria
11 Lawrence Welk

8:40
31 St. Louis Blues

9:00
2 Jeffersons
4 Tonight Show Starring Johnny Carson: 20th Anniversary
7 **Movie:** To be announced
9 It is Written
13 Masterpiece Theatre: Testament of Youth
21 **Movie:** The Scarlet Pimpernel (1935).
31 Evening at Pops: Buddy Rich

9:30
2 One Day at a Time
9 World Tomorrow
11 Wall Street Journal Report

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Doctor in the House
31 Crisis to Crisis
H **Movie:** Arthur
N **Movie:** Melvin and Howard
S **Movie:** Looker
W **Movie:** Thief

10:30
5 Sports Extra
11 From The Editor's Desk
13 Non-Fiction Television

11:00
2 4 7 News
5 Off the Set
9 Barry Farber
11 To be announced
13 Matinee at the Bijou

11:15
2 7 News

11:30
5 David Susskind
11 Weekend Sports Wrap-Up

11:40
S **Movie:** The Hunter

11:45
2 Sports Update
4 **Movie:** To be announced
7 Sports Special

11:55
H **Movie:** Tarzan, the Ape Man

12 MIDNIGHT
2 **Movie:** Judge Horton and the Scottsboro Boys (1976). Arthur Hill, Vera Miles.
7 **Movie:** The Terminal Man (1974). George Segal, Jill Clayburgh.
9 **Movie:** The Big Carnival (1951). Kirk Douglas, Jan Sterling. Billy Wilder's engaging drama of a terminally cynical newspaper reporter.
11 Streets of San Francisco
N **Movie:** Fraternity Row

12:15
H **Movie:** Texas Lightning

1:00
2 11 News

1:20
S **Movie:** Strange Behavior

1:30
11 Twilight Zone

1:45
4 Mary Tyler Moore

1:55
H **Movie:** The Cannonball Run

2:00
7 **Movie:** The Skull (1965). Peter Cushing, Christopher Lee.
9 Psychic Phenomena

2:15
4 Positively Black

2:30
11 Notre Dame Football

2:45
4 First Estate

3:00
9 **Movie:** Submarine Command (1951). William Holden, Nancy Olson.
S Laff-a-Thon

3:15
4 News

3:30
11 Dick Van Dyke
S **Movie:** Body Heat

3:35
7 News
H **Movie:** Body Heat

4:00
11 Best of Groucho

4:10
S **Movie:** Little Darlings

4:30
11 Abbott and Costello

5:30
H HBO Magazine
S **Movie:** Shogun Warriors

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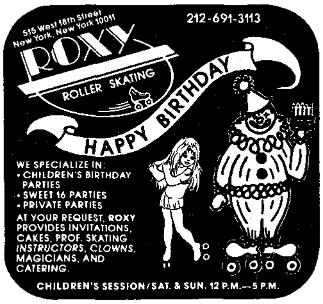

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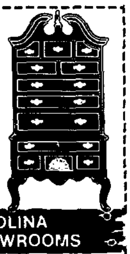

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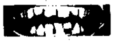

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STRICTLY PERSONALS

KAREN D. — Happy Birthday — no matter how late we are our thoughts are sincere. Mimi & Albie

MATHEW — have a very happy birthday with all our love, Aunt Lovely and Uncle Tease.

Eric & Joan — Do you read me? Remember the 18th! MB

Mom & Dad you are the greatest !! Love, Carol

Harris -- Happy Belated Birthday. We don't care how old you are. Love, your family.

Happy Birthday, Pearl. All the best. Your Mah Jong Pals.

Mary Lou I miss you and I miss your Lolly Too! Can't wait to have you for dinner again. OOOH LA LA. Mike.

Get Well Ricky, You make us sad when you're ill.

Grinch, Gator, And Mastadon- Its never too late for spring cleaning! Dale Maxville.

Happy Anniversary Roz and Larry. All our love from your maid of honor and husband.

STRICTLY PERSONALS

Hi Beanhead. Crazy as ever about you. Toots.

Happy Birthday, Hildy, and a Happy Anniversary on the 7th. Love, Michael.

James Monroe H.S.- 1956, 57, 58, Reunion, November 28th. (201) 263-7351 (201) 887-2175.

Nancy - I Want To Be BEST FRIENDS Forever - Love, P.J.

Mr. Bozler — Do not give up hope, Manhattan is at our feet. Just keep your shoes clean.

Cree — I am busy every night for the next 14 years. Be patient Love, Gretchen.

GEORGE — Happy 32nd Birthday. Love, MP

To the non-complaining one — I love you (even if you don't love to dance)

Nancy! You don't look a day over 25.

Clare — Happy you have the opportunity to go back to school. Maybe you will be writing for New York some day. Enjoy. MAM

Michael— Congratulations on your Franchise . . . *you owe me.*

Mrs. J — Can't wait for the party! We'll all celebrate your 22nd. Your "Queens" Friends!

Cookie Am — We miss you constantly! Come home soon (just for a visit!) All the little chips.

Charl & Steph — When you get tired of McZak's, we'll be waiting at Court Street! El, Nel & T.

Lee — Many happy decapitations & dismemberments. Stigmato boffo at the box office. Good luck with the movie Lust and Greed, Rich

Buddy — Happy bimbo hunting, my little judge-to-be, love Tootsy

E — If you marry me my taxes will go down

To P.M. A-oui, away! xo A.L.

Stephen — I love you a lot. Josie

Happy Birthday Mele-Mech . . . A Really Big One & many, many more! Love HARRIET & all those that Love you both

MOM — thanks for making the two suits for my trip. They are beautiful. You're the best. Love Ya A Lot. Mary Ann

Tommy D. — Are we still friends? "Jennifer"

Bonita — *Which one of us is the mother again?* I luv ya! Theresa B.

Cookies El & Nel — Don't get married and move to Colorado. Stay at TEN Court Street! "18".

Big Mac — Let's continue our ritual. That's Monday, Wednesday, & Friday! Exbunny "T".

Jennifer — We need someone to xerox. Hurry back. We miss you at New York. MAM

Art & Diane — Congratulations! Two things are paramount: Your happiness and me being forever . . . Your Best Man, Mike

Sarah — I was a very bad dog and didn't say hello to you. I'm sorry — Hello! Dog.

Daddy — I want you to know that I love you with all my heart — Cheryl

Mr. Polo — I love to watch you swing your mallet — Your No. 1 Polo Cheerleader

ME — *KK went blank so CL is saying we* both love you!

To Mom & Dad — You're the Best thing that ever happened to me. Love Marski

MIKE YOU ARE MY LIFE, so I know our *life is beautiful. To us, always! Gwen*

Babe — When you work it all out, stop at Tiffany's, come over, and we'll talk. Babe!

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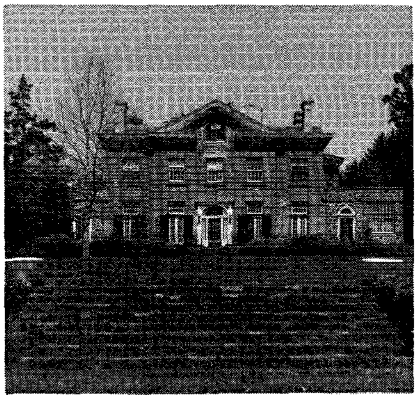

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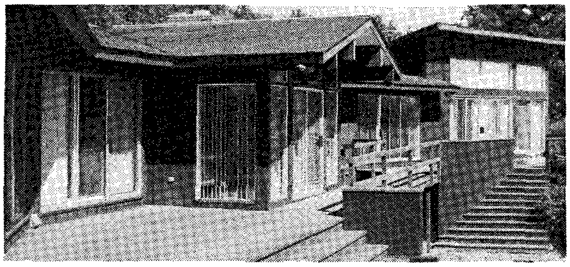

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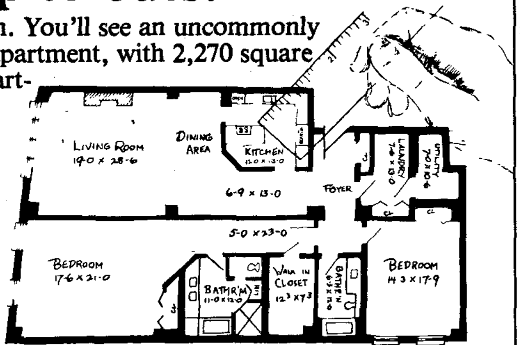

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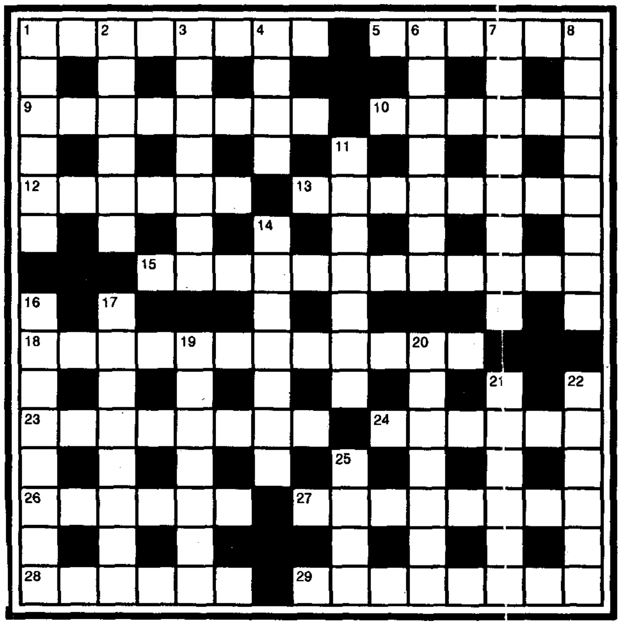
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Break in the game for me? (4-4)
5 From Wales perhaps—or giving them a kick in Glasgow? (6)
9 Flushed maybe, but not flush? (2, 3, 3)
10 A gin's upset in ancient Greece. (6)
12 Stand to get excursion and return ditto. (6)
13 Sumptuous friend with a twisted tail. (8)
15 Mostly old accepted level of ensuring value for money. (4, 8)
18 Top jazzmen are malingerers! (4-8)
23 Crazy to spoil a girl with song. (8)
24 Walk in the least rollicking style. (6)
26 A number set out opinions. (6)
27 Operators who may fill in after providing local numbers! (8)
28 Yarn written the London way? (6)
29 They're taken out at night after staying in for meals! (8)



Down

1 Is shot out of lifts. (6)
2 Endlessly not arriving on time by way of Eastern state. (6)
3 Draw game with old master. (7)
4 Once proper for the assembly. . . (4)
6 . . . and once not complicated to justify. (7)
7 Being at an end on the railway? (8)
8 Kind of domestic who doesn't run a tea-house! (8)
11 Desire to lose youth in Berkshire? (7)
14 Right at the top in craft? (7)
16 Mr. Attlee as it turned out in the garden. (8)
17 Pilgrim done in Henry's wife! (8)
19 Food list not arranged. (7)
20 Farewell, sailor, and return to what we hear at the door. (3-1-3)
21 One who spins the coin? (6)
22 Makes severe criticisms of explosions? (6)
25 Nothing more nor less than an old lake. (4)

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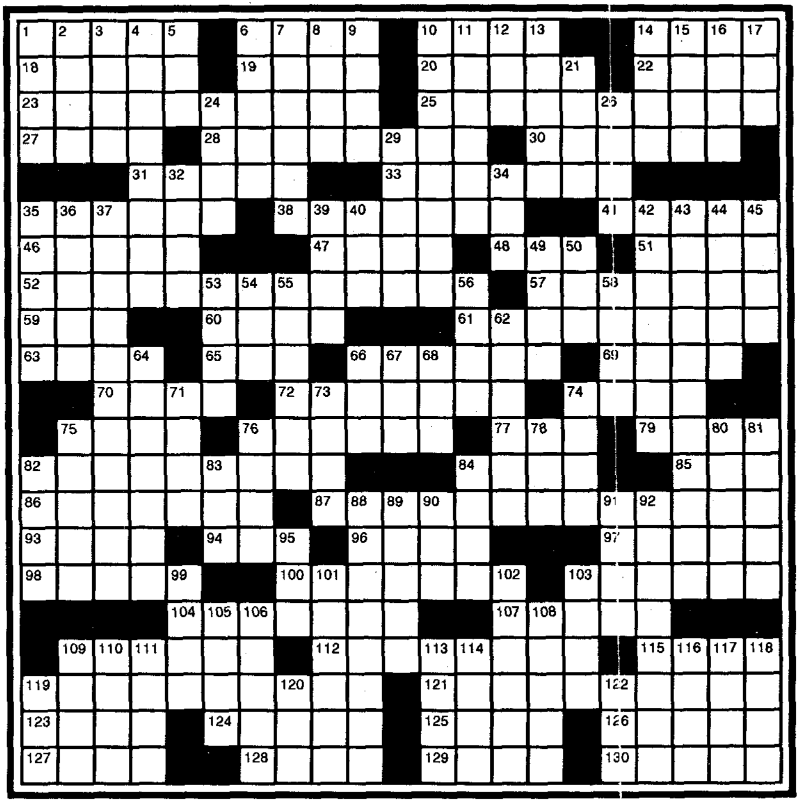
'YAY TEAM': CUE CROSSWORD / By Maura B. Jacobson

Across

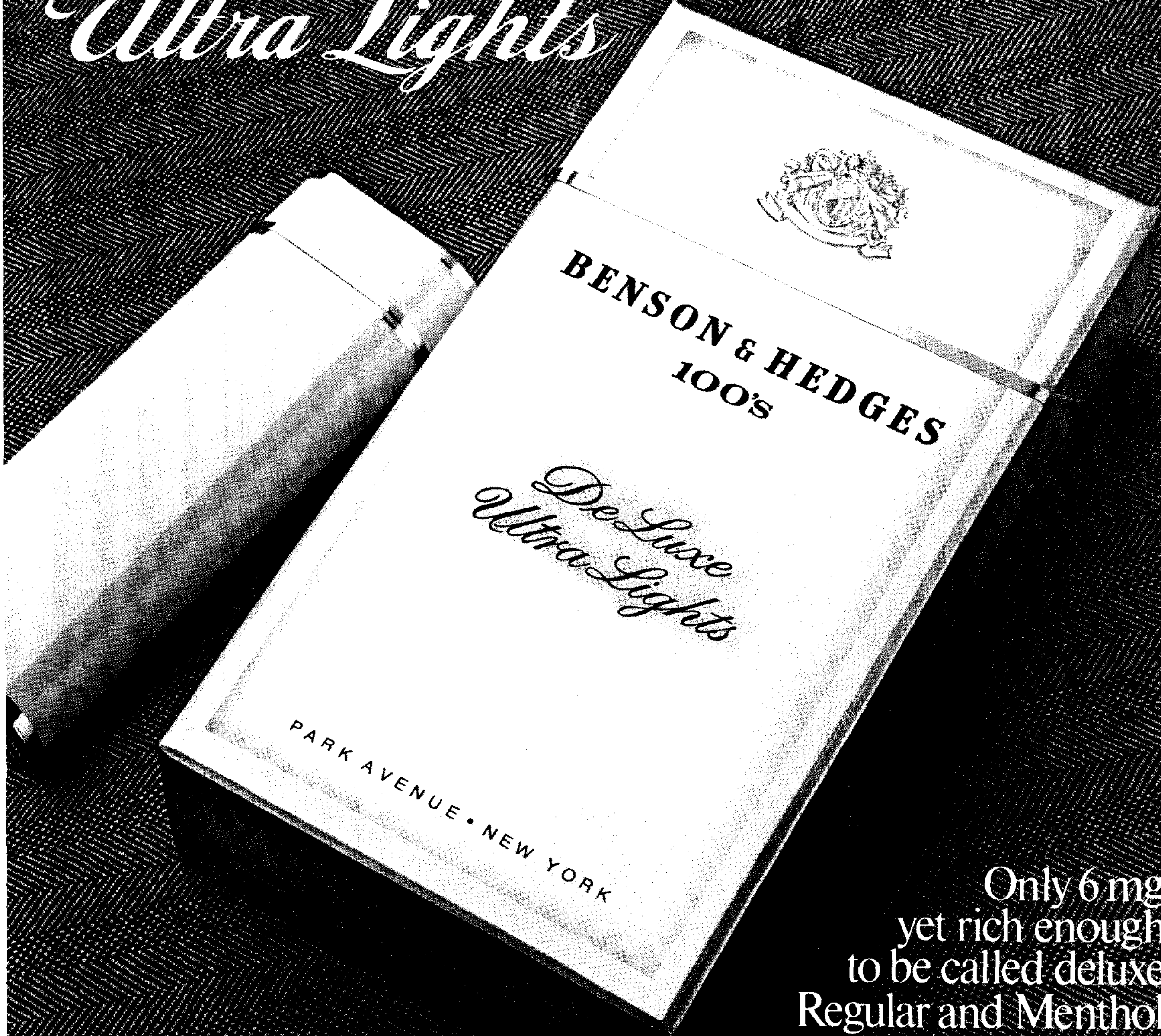
1 Chaplain
6 Amo, ——, amat
10 Clenched hand
14 In —— (routinized)
18 Vine-covered
19 New Mexico player
20 Choreographer Feld
22 Behind schedule
23 Vanderbilt
25 Navy
27 Athlete's trouble spot
28 Asian part of Turkey
30 Stroke softly
31 Uses the clothesline
33 Where the Hoosiers play
35 Texas A. and M.
38 Infer
41 Mother-of-pearl
46 Spread-out
47 Heard at a tear-jerker
48 Grid official
51 Russian river
52 Georgia Tech or Rochester
57 Musical of 1927
59 Woebegone
60 Serpent's sound
61 Syracuse
63 Beatified femmes: abbr.
65 "What Kind of Fool ——?"
66 Isis's vis-à-vis
69 Kiltie's daughter
70 Salamander
72 Kind of pavement
74 Mother of Apollo
75 Hillside dugout
76 Consolation
77 Nuptials pledge
79 Sicilian city
82 Tulane
84 Privy to
85 —— out (dress up)
86 Lover of Hero
87 Notre Dame
93 Concerning
94 Grid group, with 17 Down
96 Pouting grimace
97 Communications channels
98 Iraq's only port
100 Shows up
103 Princeton
104 Houston State or Brigham Young
107 California Indian
109 Deck hand
112 Assuage
115 Get trounced
119 Michigan
121 Arkansas
123 Huron's kin
124 Pointed: prefix
125 Sign-off, in church
126 One of the Allens
127 1981 Polanski film
128 Analyze verse
129 Life of Riley
130 "Beau ——"

Down

1 Ice device
2 Severn tributary
3 Phone coin
4 Intended as a cure
5 Ancient Tokyo
6 Lacking company
7 Bog
8 Help along
9 No great shakes
10 Women's libber
11 Epical writings
12 Luckman of football
13 Puccini opera
14 Mont Blanc, par exemple
15 Fordham
16 Utah
17 See 94 Across
21 Higher —— a kite
24 Banquet platform
26 Former shahdom
29 Branch: Fr.
32 Change the decor
34 Comparative ending
35 Bottomless pit
36 Word for Gatsby
37 California
39 Monograms for the Trojans
40 G.I., Seoul style
42 Gilded
43 Alabama
44 Going prices
45 Pizzazz
49 Paleozoic, et al.
50 Half a sawbuck
53 "—— Price Glory?"
54 Thorpe
55 Science-writer Isaac
56 Small wading bird
58 Girl-watch
62 Italian resort
64 More placid
66 Wood sorrel
67 Pouch
68 Carp's cousin
71 Vane indication
73 Hebrew letter: var.
74 Protracted
75 Stadium
76 Ranee's robe
78 San Francisco player
80 Polite refusal
81 Ottoman V.I.P.'s
82 Smooth-tongued
83 Spider's "parlor"
84 Relative of a via
88 Send to the pen
89 "Whither thou ——. . ."
90 —— -Kuo-feng (Peking leader)
91 Ammonia derivative
92 Make systematic
95 Mouth muffler
99 Zenith
101 Richardson heroine
102 Haze-smoke blends
103 Grandstand feature
105 Rowboat adjuncts
106 Entities
108 Make amends
109 Peeved
110 Yale
111 The birds
113 Dies ——
114 Vasco da ——
116 Folk singer Phil
117 Card game for three
118 Lowly Saxon
119 Hose down
120 Home town of the Violets: abbr.
122 Ask alms



Solutions to last week's puzzles appear on page 128.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Romes Dolce Vita Liqueur
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ROMANA
Liquore Classico
LIQUEUR
PRODUCT OF ITALY
750 ml.
84 Proof
PALLINI
Liquori S.p.A. ROMA
750 c.c.
42° G.L.

How do you enjoy Sambuca Romana when you run out of coffee beans?

Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

Romana
Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.

Chocolate Chip
Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.

Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional way to drink Sambuca is Con Mosca. But if you're out of coffee beans, try one of these other drinks. And then write for our original Sambuca Romana recipe book. Sambuca Romana 84 Pf.

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ROMANA

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